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TALIAN COLLECTIONS

HE BEAUTIFUL PEOPLE
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EVAN-PICONE, 1407 Broadway, N.Y.C. All the Evan-Piconery here, in blue, orange, yellow and tan, about $7 to $15 per part at BONWIT TELLER, N.Y.C.; NEUSTETER'S, Denver; RICH'S, Atlanta; J.W. ROBINSON, Los Angeles. ▲



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APRIL 1, 1965

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

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PENN

COVER: The flattery of a glorious summer hat—a huge wheel of bright-red straw with a spill of brilliant silk poppies down one cheek. It all casts a wonderful glow on sun-gilded summer skin, echoed by Revlon's shimmery new Little Red Red lipstick. Hat by Halston, to order at Bergdorf Goodman; Rich's; Hudson's; Neiman-Marcus; I. Magnin.

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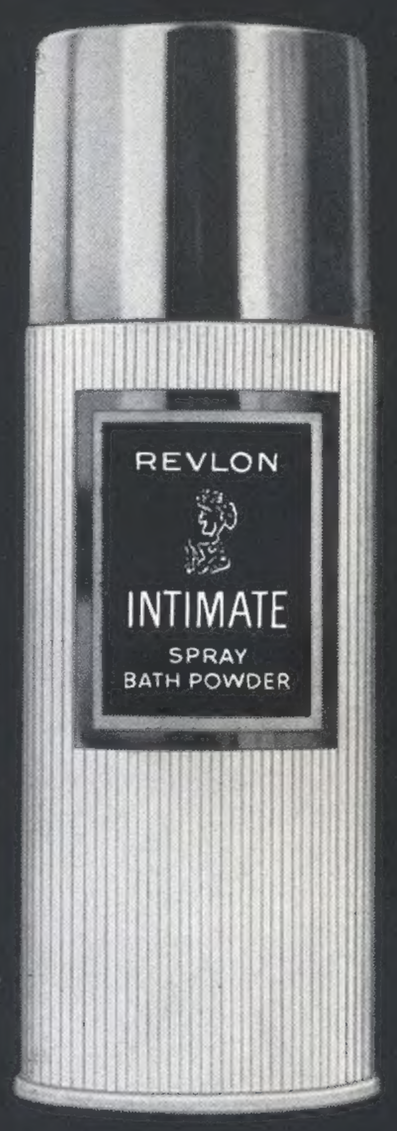
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THE NEW GEOMETRY: BOLD BLACK AND WHITE AT BONWIT'S Superb from every angle, Teal Traina's silk dress starts with a soft halter neckline, glides into a geometric-print skirt beautifully ruled with pleating. Completing the symmetry: a square of matching scarf. Divine spring and summer fashion for misses' sizes, 125.00 No mail or phone, please. Do come see the excitement in our Collection Clothes. It has . . . **THE BONWIT TELLER TOUCH**

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Shannon Rodgers for Jerry Silverman



"Limited Edition" Thunderbird

For fine stores and details see page 196.

Ringing in summer, our circle print silk surrah dress with a mobile skirt and matched kerchief rimmed with lace. In white with black. $145. Dress Collections.



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CHANEL N° 22

THE PERFUME OF ROMANCE



MOYGASHEL®

What buttons on the double? The longish jacket of BARBERINI'S summer suit. In Moygashel, the linen of taste, of texture, of color sublime. White, black or natural punctuated with gold. Hamilton Adams Imports Ltd., 24 W. 40th St., N.Y. Available at the Specialty Stores listed on the opposite page.



Suit on opposite page:
In white, black or natural Moygashel linen. 55.00

This page: A back-belted suit, the skirt eased with deep, front panel-pleats. Of Moygashel linen tweed in red combination. 55.00

Discriminating women shop at these fine Specialty Stores

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a return engagement—

bravo, Pertegaz!

The leading designer of the Spanish couture is more brilliant than ever in his new collection, reserved for us alone —now in the Lord & Taylor salons.



THE PLEATED-SKIRT COSTUME IN COTTON-AND-ACETATE. ABOUT $70. SIZES 8—16. AT FINE STORES EVERYWHERE. DESIGNED BY BELLE SAUNDERS FOR ABE SCHRADER, 530 SEVENTH AVE., NEW YORK

Abe Schrader





THE FASCINATING WOMEN discover the new ESTÉE LAUDER GLOW

One of the brightest things in life is a radiant woman. Estée Lauder, who always looks at the bright side of life—and the radiant side of beauty—illuminates *your* life with a brand new make-up that's as sheer as a glow can go. It begins with RIVIERA BISQUE, a faintly-pink beige in HYDRO-TONE MAKE-UP. Skimming over it (and your face powder too) is the real rosy surprise of this look—Estée Lauder's new, never-before GLOW-IN-THE-ROUND. This soufflé'd marvel adds delicate all-over color with true-to-life sheen. Then, for a twinkling eye, there's EYESHADOW GLOW. The smallest daub of this luminous star-dusted powder adds a deep shimmer of life, light and luster. Over it goes a shining wet-black stroke of JET BLACK EYELINER CAKE. For the lips—PINK APRICOT RE-NUTRIV LIPSTICK, a ripe pink-to-peach that seals this glow with a glorious kiss of color.

Estée Lauder



BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

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Du Pont makes fibers, not the fabrics, stockings or fashions shown.



photographed by Peter Fink

YOU AND I. MAGNIN

sense the lure of scallops. Deep in front. Deep in back. Encircling the hem. In a flowering of straw lace, tied in silk satin. Designed by Sarmi exclusively for I. Magnin & Co.

SAN FRANCISCO, OAKLAND, PALO ALTO, SAN MATEO, SANTA CLARA, CARMEL, FRESNO, SACRAMENTO, PORTLAND, SEATTLE, LOS ANGELES, BEVERLY HILLS, PASADENA, SAN FERNANDO VALLEY, SANTA BARBARA, SANTA ANA, LA JOLLA, PHOENIX

The International Silver Company, Meriden, Conn. Prices do not include taxes.



With a wink, Louis XIV had promised her something from the royal gardens. She expected flowers. But, ma foi! he gave her a fortune in silver.

Even Madame Froufoudour's greedy little heart fluttered at the gift handed her on a platter.

Masterpiece! The most magnificent sterling service she ever set her eyes on. And carved into every piece were the glorious blooms, acanthus leaves, and garlands from the gardens of Versailles.

She went nearly mad with delight.

As everyone knew, Louis XIV loved to eat at Madame Froufoudour's. "The way to our heart is through our stomach," said the King. And proved it royally.

A legend? This much is fact: Masterpiece was indeed inspired by the splendor of Versailles. The acanthus leaves in the design can be found right now in the gardens of Versailles. It is truly a royal sterling pattern. The International Silver Company makes it. You can own it.

The Bride's Set, a 44-piece service for eight with a walnut chest, is only $356.00. (It's $421.00 in open stock. So you save $65.00.)

Masterpiece in International Sterling

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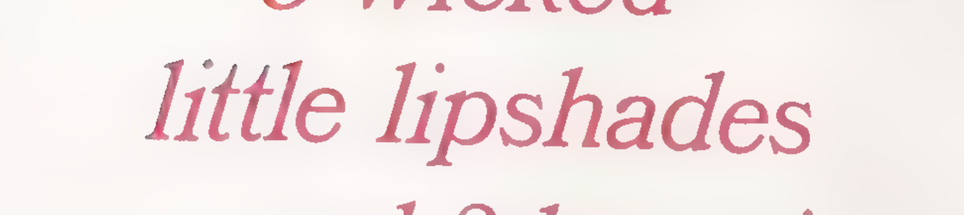
GREATNESS NEVER GOES OUT OF STYLE.

Most people hope someday to own a Cadillac motor car. And understandably so. For the 1965 Cadillac is exciting to behold and thrilling to drive as no other automobile ever built. But if a new Cadillac—practical as it is to own—does not yet fit your plans, then you ought to consider a used Cadillac like the beautiful maroon 1963 Sedan de Ville, above. For greatness in design and engineering is always in style. And a Cadillac, regardless of age, is still a Cadillac. Your dealer currently offers a superb selection—including one that should fit your budget. See him soon.

Standard of the World *Cadillac*

Revlon exposes 'The Worldly Young Innocents'

3 wicked
little lipshades
...and 3 knowing
little nailshades
(that have more than
met their match!)



Little Red Red *Sugar Beige* *Pussycat Pink*

This is the Mouth with the Message.

Young.
Fragile.
Faintly frosted.

Playing it prim-and-proper.

But heartlessly cool.

These shrewd little shades (with their mean little sheen) know exactly where they're glowing!



All 3 shades come in Super-Lustrous Lipstick (in the new filigree-patterned case!) Also Lustrous Lipstick. And matching Nail Enamel.



DRESS BY BILL BLASS JEWELS BY VAN CLEEF & ARPELS

brief...
bare...
beautiful!

'Dream-Aire'

a never-before collection of six



A: Lace lined with whisper-thin fiberfill. Lingerie straps. ABC cups. $3.95

A: of All Nylon Lace. Elastic: Cotton, Nylon, Rubber, "Polypropylene" Olefin. Lining: "Dacron" Polyester Fiberfill. B: of All Cotton Broadcloth. Elastic: Cotton, Nylon, Rubber, "Polypropylene" Olefin. Padding: "Kodel" Polyester & Band: Cotton, Nylon, Rubber, "Polypropylene" Olefin. E: of All Nylon Lace. Elastic Straps & Band: Cotton, Nylon, Rubber, "Polypropylene" Olefin. Padding: "Kodel" Polyester Fiberfill. F: of All Nylon Lace. Elastic Backs:

by Maidenform

new bras with plenty of hold and mold



B: Cotton fully padded with fiberfill. A&B cups. $3



D: Pima with lace inserts. Straps stretch. ABC cups. $3.95



E: Lace, fiberfill padded. Straps stretch. A&B cups. $3.95



C: "Dacron" Polyester, fiberfill lined. AA, A, B, C cups. $3



F: Lace, fiberfill lined. Straps & back stretch. ABC cups. $5

Keep your eye on Maidenform. Whatever your figure, you'll find a 'Dream-Aire'* just for you. Like fiberfill? It's yours in whisper-thin linings or full paddings. Love the luxury of lace? Straps that stretch but don't ripple? Lingerie straps? 'Dream-Aire' has them all! Designed to mold with the lightest hold—to give bosoms the look they were meant to have...soft, round and natural. *maidenform**

Fiberfill. C: of Broadcloth: "Dacron" Polyester, Nylon, Cotton. Elastic: Cotton, Nylon, Rubber, "Polypropylene" Olefin. Lining: "Dacron" Polyester Fiberfill. D: of All Cotton Broadcloth with All Nylon Lace inserts. Elastic Straps Nylon, "Lycra" Spandex. Elastic Straps & Band: Cotton, Nylon, Rubber, "Polypropylene" Olefin. Lining: "Dacron" Polyester Fiberfill. *Reg. U. S. Pat. Off. © 1965 by Maidenform, Inc., makers of bras, girdles, active sportswear.

Revlon whips up the first sheer-matte new 'Touch & Glow' creme soufflé makeup

Suddenly faces go beautifully frail (not pale)—with a delicious new kind of makeup: the sheerest fluff of souffléd color-in-creme! Your skin looks all soft and fragile—with the faintest, frailest see-through sheen (without shine). And new 'Touch & Glow' is so sheer—your face feels nearly naked. Yet it gives the complete coverage you'd expect from cake makeup (without water or sponge!) Wear sheer-matte makeup now—for the most touchingly feminine look in years!



The complete 'Touch & Glow' collection by Revlon: New creme soufflé makeup • Liquid Makeup • Translucent Face Powder (loose and pressed) • New Coverstick (erases undereye shadows, tension lines, blemishes) • All in coordinated shades.

makeup for today's fair and fragile face...



JEWELS BY VAN CLEEF & ARPELS

UNDER THE BAMBOO TREE



DESIGNED BY DOROTHY COX: A touch of the Orient in two-to-wear-everywhere and so easy to care for Dacron® and cotton dresses. Left: Wild roses with single box pleated skirt, in blue, green or turquoise. About $30.00. Right: Japanese anemones in a simple sheath, in pink or turquoise. About $28.00. Both in sizes 8 to 20.

ABERCROMBIE & FITCH, ALL STORES/FRANCES BREWSTER, ALL STORES/GIDDING-JENNY, CINCINNATI/PORT O'CALL, PASADENA/R. H. STEARNS, BOSTON WOOLF BROTHERS, KANSAS CITY. FOR THE STORE IN YOUR CITY, WRITE: TANNER OF NORTH CAROLINA, 530 SEVENTH AVENUE, NEW YORK, N. Y. 10018.

IN THE TANNER MANNER



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Charles of the Ritz

The "white glove" shoe...

Stockings of Du Pont's CANTRECE™ Nylon



*Du Pont's registered trademark for its man-made poromeric.

NEWTON ELKIN knows nothing looks fresher than the spanking white accessory. Makes this white shoe brighter by drawing a fine pen-line of black around its fringed collar. Makes it nicer to wear by making it of CORFAM*, the unique shoe upper material from Du Pont. CORFAM is easy-care. A damp cloth or sponge whisks away day-to-day dust and dirt. Also, CORFAM is soft. Flexible. Lighter. Shape-retaining. And CORFAM b-r-e-a-t-h-e-s for foot comfort. *CORFAM... the new pace in fashion.*

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DU PONT
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Newton Elkin's "Lancer", about $30, at: Lord & Taylor, New York; Bonwit Teller, Philadelphia; Joseph Horne Company, Pittsburgh; Robinson's, California.

THE LOOK THAT STRIKES GOLD— FASHION ADVENTURE FROM THE WORLD OF LORD JIM

clothes/Dynasty *flight-plan*/BOAC

make-up/Dorothy Gray

On film and in fashion, the Far East is a gold mine. **Dynasty** explores it in a fresh American way in the clothes on these pages. **Dorothy Gray** puts the Look across glowingly on-face. **BOAC** supplies the jet-connection to the Orient with almost the speed of the new Columbia Pictures release, "Lord Jim," a Film by Richard Brooks. 1. Peter O'Toole as Lord Jim. 2. Rogue's Gold by Dorothy Gray—lipstick, eye glint, face powder and nail enamel working day and night toward a beautiful fusion of golden overlays on pink. 3. A swatch of Dynasty—the imported raw material of a dress or suit that will enjoy total couture benefits: hand-finishing, silk lining. 4. Dynasty dress in A. P.'s batik cotton print, about $35. Jewels by Marvella. Dynasty clothes on this and the following pages at Lord & Taylor, all stores; Hutzler's; Rich's; Halle Bros.; Hudson's; Joseph Magnin. All Dynasty clothes also at stores listed on page **216**.





1



2

THAILAND BY B·O·A·C

BRITISH OVERSEAS AIRWAYS CORPORATION



3



4



5

6



THE LOOK THAT STRIKES GOLD—
FASHION ADVENTURE FROM
THE WORLD OF LORD JIM

clothes/**Dynasty** *flight-plan*/**BOAC**

make-up/**Dorothy Gray**

Dorothy Gray cosmetic gilding . . . new prints from **Dynasty** . . . this is the Far East seen with Western eyes. Echoing this the Mandarins of Dynasty, in fact, are a new breed of cottons with satin overtones, each print a collector's item. 1. Mandarin cotton dress—softly bloused over a natural waistline: about $35. 2. Thai insignia on a **BOAC** menu—in gold and saffron colors as delightfully Oriental as the cuisine in flight. 3. Dynasty evening shift in gold Mandarin cotton, about $40. 4. Shirtdress in Dynasty's Mandarin cotton. About $40. Toyobo's Mandarin cotton. 5. Setting from the Richard Brooks Film, "Lord Jim," a Columbia Pictures release. 6. The exact density of Rogue's Gold to wear by sunlight. The Dorothy Gray experts used a pink lipstick first here, gold-sealed its blush in the second coat. 7. White-with-cream: A Dynasty dress in imported Swiss Fibranne, about $40. Center, ivory silk pongee shift, about $45. Right, silk pongee dress and jacket deep in hand-trapunto work. About $70. Marvella jewelry. Dynasty clothes on all pages at Wanamaker's, Phila.; Joseph Horne; Dayton's; John Gerber; Sakowitz; Frederick & Nelson. For Dynasty clothes in Canada, contact: Dynasty of Hong Kong, Montreal, Canada.

THE LOOK THAT STRIKES GOLD—
FASHION ADVENTURE FROM
THE WORLD OF LORD JIM

clothes/**Dynasty** *flight-plan*/**BOAC**
make-up/**Dorothy Gray**

Dynasty clothes travel on color . . . go beautifully with one sure set of **Dorothy Gray** Rogue's Gold make-up that enhances nature like a sunset glow. 1. Dynasty-after-dark in a sculptural pink cotton ottoman, about $40. Gold dinner dress in the same ribby imported cotton, about $50. Gilt and jade pin: Marvella. 2. Peter O'Toole and Daliah Lavi awed by Angkor Wat in the Richard Brooks Film, "Lord Jim," a Columbia Pictures release. 3. **BOAC** invitation to fly by Super V-C 10 to Hong Kong. 4. Dorothy Gray good-as-goldness look: light shimmer on lips, lids; a build-up of gold on the nails. 5 and 6. Cotton ottoman daytime suit by Dynasty, with a paisley cotton blouse. All, about $70. Dynasty clothes on all pages at Filene's; Miller & Rhoads; Burdine's; Carson Pirie Scott; Sanger-Harris; Meier & Frank. Dorothy Gray cosmetics available at all fine stores.





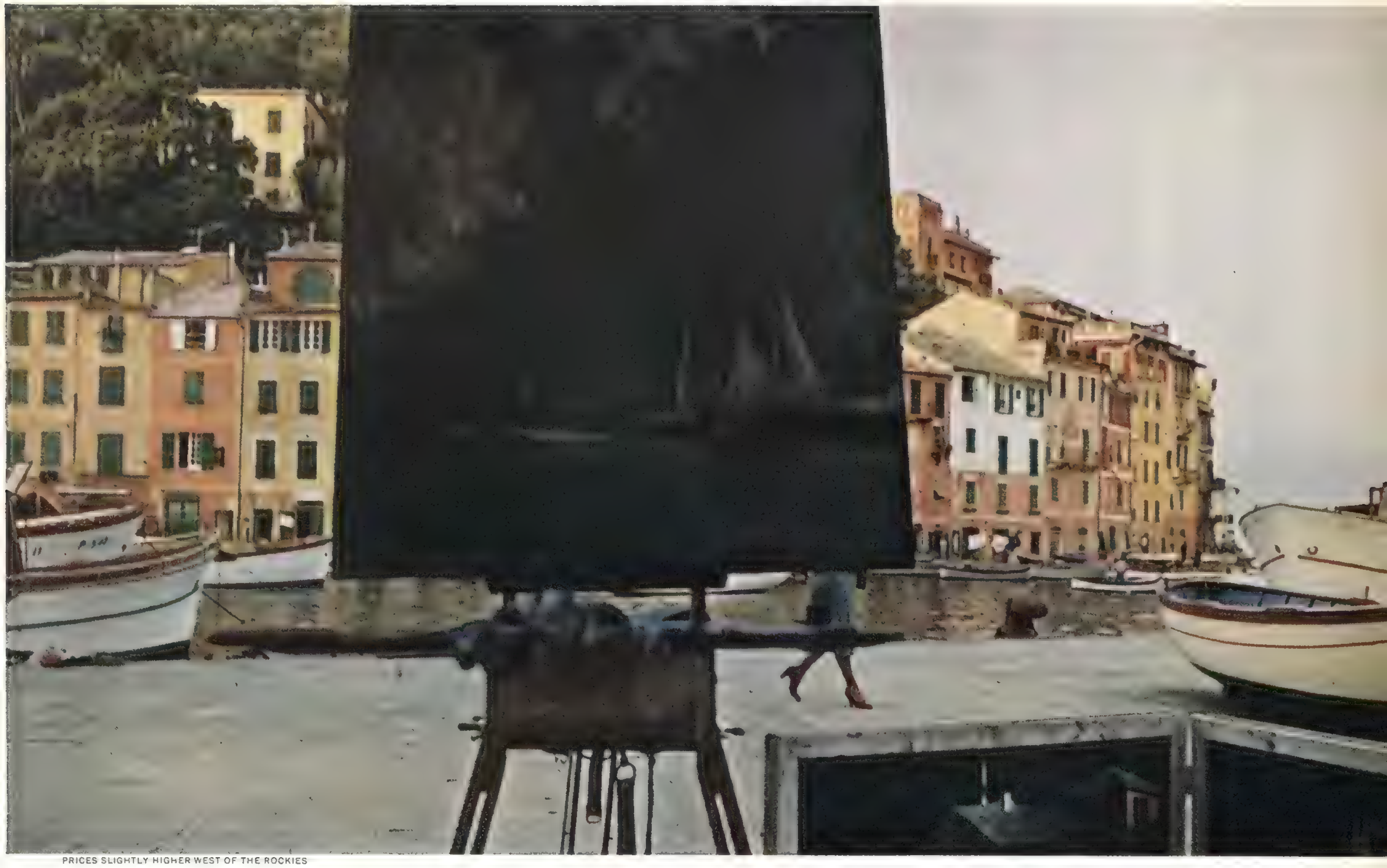


The look that strikes gold...a fashion adventure from the world of "Lord Jim"

She traveled from Hong Kong to Angkor Wat. On her return she looked more beautiful than ever. He commented on the rare jewels she had found. The warm glow of the pearls. The mystique of the Oriental clasp. The spell was cast. (She didn't have the heart to tell him she bought them when she got back.) Pretend pearl choker with Oriental antique gold-plated clasp encrusted with simulated jade, $20. Earrings, $10. Plus tax. Make-up by Dorothy Gray. Marvella Inc., 385 Fifth Ave., New York 10016.

marvella® could it be the real thing?

Where?



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Sacony in Portofino and discover yourself part of the exquisite natural scenery. The tiny cliff-lined harbor filled with boats and brooded over by a great castle deserves all your attention. You have time to give it when you wear Sacony's Ciella® two-piece dress. Because Ciella washes like your hose and dries wrinkle-free. You can pack it into a pocket, shake it out, put it on, and go places.

This dress has a skimmy top of red, white and blue, as shown, or one of chartreuse, white and orange. Both with a fluid graceful skirt of white. All Saconys are as dashing and adaptable in your own home town as they are on the Riviera.

Sizes 8 to 16. $20.00.

Sacony.®



This Silk Dress is for the betterment of the American Female.



Somehow, whatever a woman does in a Silk dress, comes off fantastic. Because nothing quite stands, sits, or moves like Silk. And, nothing can be so vibrantly colorful; so delicately subtle. But then, At Saks Fifth Ave.

ONLY SILK IS SILK

International Silk Association (U.S.A.) 185 Madison Avenue, New York, N. Y.



Prophetic, Norman Norell's new shape and softness—a high-rise dress, concave jacket, fuller skirt.

HUDSON'S
the Woodward Shops
DETROIT

NEW YORK



FASHION FLIGHT: AMERICAN AIRLINES/"DACRON" DASH... WITH

Check in . . . at Kennedy Airport, the American Airlines Terminal in New York, in a David Crystal fashion invention: the traveling handkerchief-dress. Its special stamina is 75% Dacron® polyester and 25% combed cotton. White-checked pink, blue, mint green. 8-18. $25*. David Crystal clothes also at

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City-centered . . . the spirit of this slender David Crystal, the location of Detroit's new jetport (for American Airlines 990s and 707s), closer to the city by seventeen miles. Sheath in 65% Dacron® polyester and 35% Avron® rayon. White dots on turquoise, raspberry, or café au lait. Sizes 8 to 18. $28. David Crystal clothes also at **B. Altman & Co.; Julius Garfinckel; The Higbee Co.; Boyd's; Sakowitz; I. Magnin & Co.**



DAVID CRYSTAL

DETROIT





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Actual ingredient is Bandolero®, a Ban-Lon® fashion in 100% Antron® nylon.
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Sakowitz
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FASHION FLIGHT: AMERICAN AIRLINES/"DACRON" DASH. . .

LOS ANGELES SAN FRANCISCO



Spectacular . . . the burst of brilliance in the David Crystal print dress, on the Astrovision channels to tune in coast to coast via American Airlines 707 jet. The fabric here—good for a continent of viewing: Bandolero®, a Ban-Lon® fashion in 100% Antron® nylon in bursts of pink, turquoise and gold—all on white. 8-18. $30. David Crystal clothes also at **B. Altman & Co.; Julius Garfinckel; The Higbee Co.; The J. L. Hudson Co.; Boyd's; Sakowitz.**

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"ANTRON" EASE . . . ALL WITH DAVID CRYSTAL

S T. L O U I S



FASHION FLIGHT: AMERICAN AIRLINES/"DACRON" DASH . . . WITH DAVID CRYSTAL

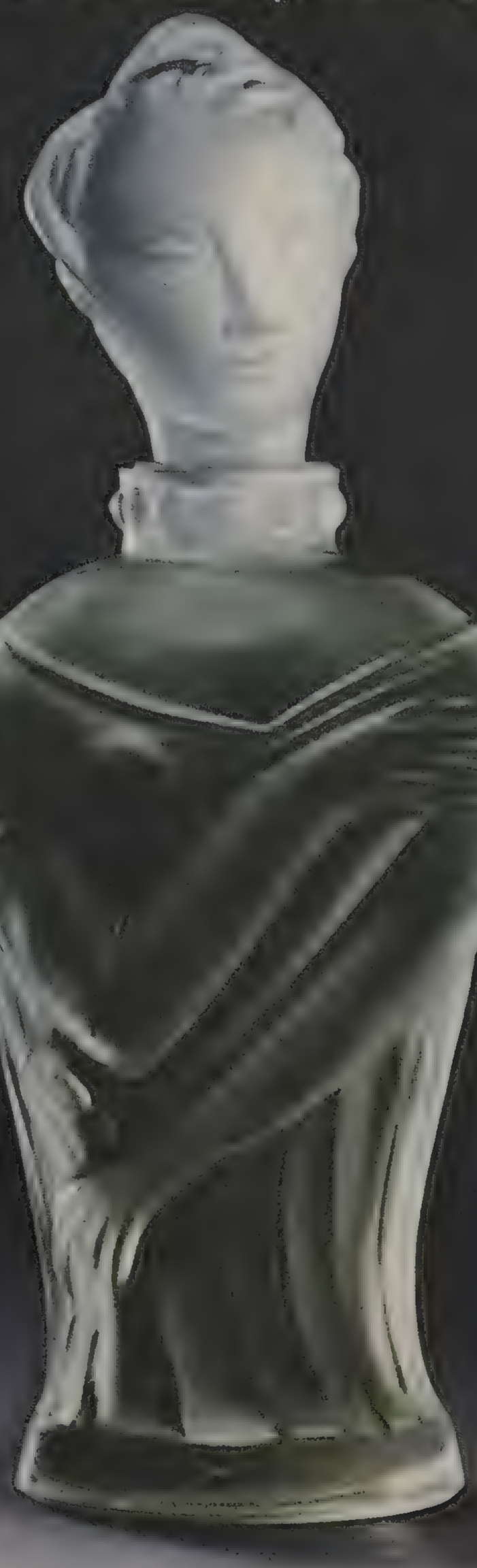
Jet-chic . . . adorably crisp seersucker cut as straight as the American Airlines 727 flies to St. Louis. Thoughtful David Crystal touches: binding, shape, sleeves —spare, beautiful. In 72% Dacron® polyester and 28% cotton in white with coral, blue or green striping. 8-18. $28. David Crystal clothes also at **B. Altman & Co.; Julius Garfinckel; The Higbee Co.; The J. L. Hudson Co.; Sakowitz; I. Magnin & Co.**

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the fiber that keeps seersucker snappy with little or no ironing

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New muted tones in Eye Shadow, Fluid Eye-Liner.. and, for the first time, new Cake Eye-Liner.

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if you want the voluptuous look he loves . . .

the rounded hip
your full silk spill of hair . . .
and now your creamy lips

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miraculous silkened creme that clings
in tender tones that sing soft things . . .
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Yes colors.

Lips he could get lost in.

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Irene's immaculate and lovely to look at *every* time she arrives with General Motors four-season climate control! Through all kinds of weather—hot, cold or in-between—the temperature inside is comfortably right. And with four-season conditioned air, dirt and excess humidity are removed. Clothing stays clean, unwrinkled. She rides refreshed . . . free of tension . . . undisturbed by bothersome traffic noise. And there's no wind to ruin her hair-do. No wonder Irene radiates confidence!

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With just enough lace
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Spun Satin, the first whipped make-up. An airy cloud of make-up so light it almost floats on for a complexion that's satin smooth.

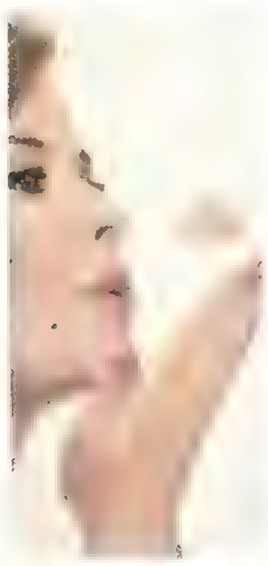
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‘Lighter-Than-Air’
3 new air-borne make-ups by Hazel Bishop,
for the most natural look in the world.
This is it. The look that’s
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Consider an automobile that has the look of hand-rubbed walnut trim on every door; that seats you on deeply tufted fabric and has deep-twist carpeting underfoot; that relaxes you with a bolster center armrest; that cushions and quiets your ride with extra soundproofing, a heavier frame, a stronger body and a softer suspension . . . that is a Chevrolet Impala luxury option so it won't cost you a king's ransom.

Consider it done.

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a drift of loveliness for dreaming... Blendaire Batiste by Barbizon

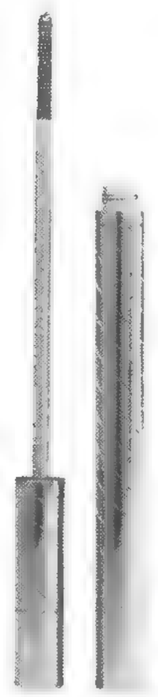
Simple elegance with an air of innocence... light, fresh and beautiful... with tucking, exquisite embroidery and fine French nylon lace. "Jan" in white, petal, aqua and yellow. Comes in sizes small, medium, large and extra large. $7.00
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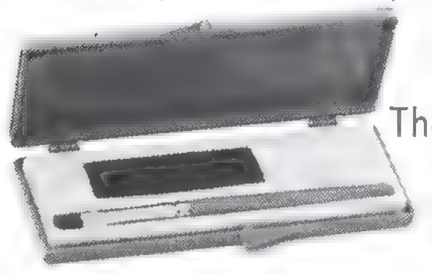
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Yours with **Long-Lash** by Helena Rubinstein.



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And now there's new "Fashion Brow" by Helena Rubinstein. The subtle way to shape a brow—it simply brushes on! And no one knows where eyebrows end and "Fashion Brow" begins.

Helena Rubinstein, 655 Fifth Avenue, New York, N.Y.

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Theatre suit for
the late, late show

all is vanity... all is VANITY FAIR *lingerie, girdles, bras*



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The Trent with belt, epaulets and tailoring like an officer's coat in water-resistant Calibre Cloth® blended of 65% Dacron® Polyester and 35% combed cotton. Natural or ivory; or black with red lining. $45.

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DACRON® polyester / cotton squared pique. Black, brown, green or pink with white, 3 to 15. $23.00

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Here Comes a Chopper

By Susan Lund

EDITOR'S NOTE: *Now twenty, a writer sopped in her work, Susan Lund has been turning out novels and plays since she was six. Daughter of a foreman sailmaker in Hull, England, she moved to London at the first inkling of success: when her novel* The Red Army *was accepted for publication. She has since written a radio play for the* BBC, *a spatter of articles for magazines, and is now working on a new novel.*

The Red Army came out of sheer hell. I look at it and am amazed that I produced a novel at all.

In fact I have written several, plus six television plays.

At the age of three I made up stories. I was illiterate until I was six-and-a-half, when I learned to write in order to be able to jot down my ideas.

At school I was the odd man out. I used to stand on the hockey-pitch on a freezing winter day, watching the captains picking their teams and knowing I would never be chosen. I would simply tag onto one of the teams to make up the number. I was first at cross-country running—a sport where you're on your own, and the honour falls on your own head.

My father is a foreman sailmaker, my mother is a housewife, my sister is a brilliant schoolgirl—there's no history of writing or anything artistic in the family.

When I was sixteen, I submitted my third television play to the BBC and had my first contact with other writers. The same play, *The Golden Handshake*, had an option taken on it for American television. I travelled home to Hull by Pullman after my appointment with the script editor feeling completely self-confident and self-contained. Success was all I ever needed. If I were successful and famous, I could put up with hell. I wanted to be known, admired, and envied.

At seventeen I came to London and discovered it wasn't a whirl of meeting the people I had expected to see. I was working in the sales ledger office of an Oxford Street store, living first in a hostel dormitory, then taking a bed-sitter. I was lonely and unhappy, starving, and one of a million undiscovered writers.

After a month I returned to Hull, where there was mass unemployment. I was on unemployment benefit, writing all the time.

My novels all start as lengthy notes, written on buses, in the bath, in bed, in the street. At that time I was writing *No Peace for the Wicked*, which took seven days, working twenty hours a day, to turn from scrappy notes into a novel. (I am frightened of writing; unless I have the whole thing in note form, as a backrest, I daren't start.)

My agent was looking forward to this novel and had already spoken to Anthony Blond about it. It was the best I could do at that time, but when she saw it, she dismissed it. ("Parts are marvellous, but it has no consistent theme or story line.") She told me to stop writing for a time and take up painting or something.

I was in London for a week, looking for a job. The scene is included in *The Red Army:*

"I walked away from [my agent's] feeling unperturbed. You got run over by a bus or spent your life in a frustrating job. There was no such thing as danger or fear: nothing was cherished."

I was the only girl in a four-bed hostel dormitory. It was very cold. I cried all the time. All I wanted was to be a successful writer and be noticed by the musician on whom I still had a

(Continued on page 70)

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HAFTER'S-HAGGARTY
San Diego • La Jolla

Here Comes a Chopper

(Continued from page 68)

three-year-old crush. We belonged to the same agency; I wanted to be up there with them, riding in a Rolls, being rich—I had starved in London, been unemployed, and I wanted capital to be able to write; I wanted to be famous—I had no friends; and to be envied instead of feeling everybody was laughing at me. I saw myself walking down a London street. (London terrified me, London was for famous people.) I saw myself as a silly innocent little girl in glasses, who didn't have the talent to get anywhere.

I went home and had a breakdown, caused mainly by writing. I took an office job for a month and couldn't talk to the other clerks. They thought I was stupid. I felt suicidal. I cried every lunchtime. I couldn't write.

Sitting in a train to London in May of the following year, I felt complacency like a calm hand settling on my forehead and knew I had recovered. I was going to meet a publisher who had read my last novel and wanted to see me. I thought he wanted to buy the book.

I sat in Anthony Blond's office. He told me he wanted a synopsis and two sample scenes from a novel about docks, violence, sex (from *The Golden Handshake* play), and unemployment and social theme (from my last novel).

On the train home I cried. I didn't think I could do it. I was ready for success straight away.

My father took me round a trawler, and I went on the dock at four in the morning and saw the landing and marketing of fish. The synopsis was written through tears and lethargy. I had the fear of writing, but started the synopsis from the television play. I thought of the ending while the record player was throbbing the last movement of Tchaikovsky's B-flat-minor piano concerto, and stood there thinking, "This is it, this is how it always has been, this is writing, back again." All the stages are familiar. You're on a high plane, you know the complete synopsis is on the verge of being written. Writing it is like having a baby.

Anthony Blond commissioned the novel. I called it *Here Comes a Chopper*, the chopper being falling in love, against your better judgment, so that you got married and were tied down for life.

I was doing what I'd always wanted, receiving a weekly wage for writing a novel. I tried to feel excited, but I was completely alone. I had so much happening to me and no one to talk to. I had the house to myself for a fortnight, while my parents were on holiday, and cried hysterically most of the time.

In March I had a lot of publicity for the novel, by now called *The Red Army* (my publisher's title). I was on television twice, radio once, with a repeat, in the press every day for a week. I couldn't feel a thing. Some neighbours said I was bigheaded; I wished I could have been. I was trying to enjoy it and felt flat. I needed someone on my wavelength.

The publicity drew my case to the attention of the National Assistance Board, who told me to take a factory job or get out of Hull. I went to London on what was left of £20 from a feature program which the BBC had commissioned. I was terrified of London, expecting to be lonely and broke. I let anything happen that was about to happen. I sat in tubes, so hungry that stupid nursery rhymes stuck in my mind.

Three days after I arrived, I met an English writer who'd spent thirty years in America and was over here in connection with a forthcoming expedition in Greece. I told him I was looking for a room, and we walked round the Queensway district, where I'd stayed when I was seventeen. He introduced me to his housekeeper, who said there was a vacant bed-sitter due in a week. Everyone was very impressed by the fact that I was having a novel published, and I was gratified but puzzled by

(Continued on page 78)

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The lipstick egg $6, bamboo brush $5. Together $10.
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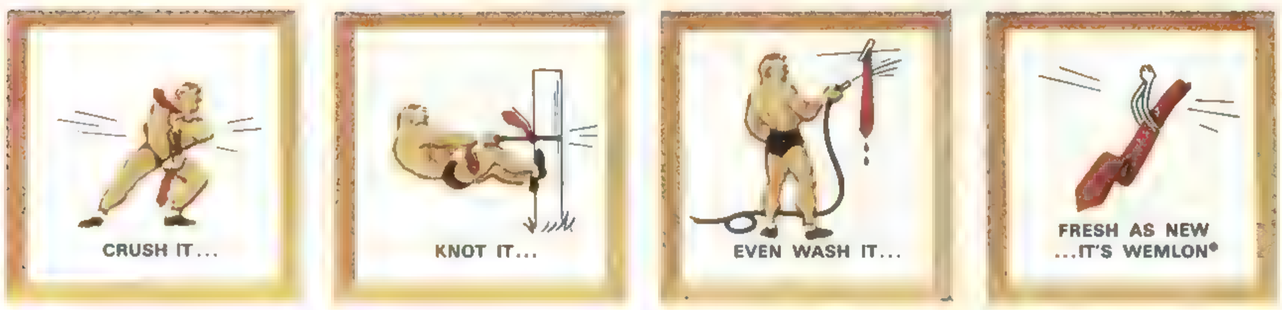
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We invite you to stop in at any fine store and pick up one of our Wemlons. Feel the quality and see the beauty of this tie. It lives up to its promise. Besides its wearing benefits, the Wemlon tie feels like silk and is fashioned in stripes, under-knots, solids—to suit your taste. Let your hands caress one of these ties, and know what a real quality necktie is like. $2.50

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At last, robust flavor in a 1 calorie soft drink: Tab.



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There is only one Arnel. It makes this elegant crepe machine-washable!

Excitement! That's what you create when you wear this madly printed jumpsuit. Absolute luxury for at-home lounging—marvelous way to look when friends drop in for dinner. **Kayser's** ruffled jumpsuit in Stevens Fuller crepe of *Arnel triacetate*. Arnel lets it wash with just a touch of the iron. Predominantly blue or pink. Petite, small or medium sizes. About $17. At fine stores everywhere or write Celanese, 522 Fifth Ave., N. Y., 10036.

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She just stroked away ten years!



Dark circles, murky shadows.
Banished with the flick of a finger!
Are you younger?
Of course not.
You just look younger.
Prettier.
Happier.
Alive.
Gone is the stigma of care and years.
Eyes are brighter.
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It took so little to do so much.
So little to put time in its place.
So little ***Powers Crème de la Crème!***

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TAURUS
(April 21–May 21)
This is the time for something new.



GEMINI
(May 22–June 21)
Be alert to your own beauty.



CANCER
(June 22–July 23)
Something exciting is about to happen to you.



LEO
(July 24–Aug. 23)
Do not be afraid of revealing too much of yourself.



VIRGO
(August 24–Sept. 23)
Embark in a new direction for your own happiness.



LIBRA
(September 24–Oct. 23)
Uncover a new kind of you. The time is right.



SCORPIO
(October 24–Nov. 22)
Important this day. Be brave.



SAGITTARIUS
(Nov. 23–Dec. 21)
Your life could change today. It's up to you.



CAPRICORN
(Dec. 22–Jan. 20)
You are fragile and feminine. Don't fight it.



AQUARIUS
(Jan. 21–Feb. 19)
Adventure awaits you. Don't be chicken.



PISCES
(Feb. 20–March 20)
This day can fulfill your dreams.



ARIES
(March 21–April 20)
Act daringly on this day.

TODAY IS THE DAY FOR LADY MARLENE

Rush to meet life half-way in the New Lady Marlene "Demi Bra." So deep it's devastating. An underwire bandeau in Nylon lace and Lycra® with Dacron® "88" polyester Fiberfill. Wide set adjustable lace straps. In White, Black or Skintone. A, B and C cups. Style 522. $6.00. Available at fine stores everywhere.
Lady Marlene Brassiere Corp., 20 West 33rd Street, New York 1, New York.



Here Comes a Chopper

(Continued from page 70)

their being impressed.

I moved into the vacant room and was very happy for the first time in my life. I made notes but didn't need to write. He talked about his prospective book. He read my work and told me I wrote like a son of a bitch. I held up printing of *Army* by showing him the proof copy. We did the proofs together. He read *Army* once and knew it by heart. He loved all the bits which I knew were best.

We went to places I should never have gone to on my own. Until then I'd done nothing but write; I didn't know how to set about living. He took life by the horns and lived it.

He took another bed-sitter, and I moved from room to room. To my surprise he only came to see me occasionally. I lost my temporary job at Lambeth Court for being late; Panther bought the paperback rights of the novel, but I had no celebration; I went backwards and forwards from Hull to London; I had no money; day after day I had no idea where I'd be spending the night; I put upon a woman I'd known for a week when I'd been in London two years previously. I went out with an Italian who depressed me: he couldn't talk English and he was so small I felt I was out with my son. The basement where I stayed smelled of stale food. I had the sort of nervous tiredness that made me sleep until three in the afternoon. When I woke up I couldn't get up. My hands were shaking. I looked as though I was on drink, drugs, prostitution. I was starving, eating made me ill. I was under the care of a doctor, who told me to see a psychiatrist. I was having a novel published in less than a month and I wanted to kill myself. I wrote incessantly.

He was in an accident and came back to me at one o'clock in the morning. I stopped writing to look after him. Three years before, I had sworn I couldn't put any man before writing; I couldn't stop writing at set times to cook meals and listen to troubles, writing would never come second. But I was very happy.

On the day *The Red Army* was published, he flew to New York. Publication day is like a wedding day with no honeymoon. Producing a novel is like being an unmarried mother when you're on your own.

As a publication present, my agent booked me a room with private bathroom in a four-star hotel in Manchester when I was there for a radio interview. I wore my parents' publication-present suit; I met famous people when I went down to dinner. I was where I'd always wanted to be, through writing. But when I walked into my room I felt the same as when I'd faced an empty four-bed dormitory in London at seventeen.

No eighteen-year-old girl who is happy writes books, unless it runs in the family, and she sees it as part of life, like riding horses and holidays abroad. I loathed writing, I was so one-track it was pathological. I've been depressed and had blackouts for two years through this frenetical obsession to write. I wrote to vindicate my existence. I never wanted people to be jealous of me. I was so jealous of them.

Women have the push and men the talent. When a woman has capabilities herself, she can utilize them more easily than can a man. I want him to write the novel he is starting; I want to be on his side instead of needing someone on mine; I want to help him instead of working so bloody hard I have to be treated like a man, with my own kindred spirit and my own sympathetic listener. Success is a male prerogative.

A literary orgasm—the way you feel the moment you finish a novel, when you crouch on your bed at three in the morning and look out over suburbia in its navy-blue nightgown and feel like God Almighty—is out of this world and not of this world and should not be expe-

(Continued on page 88)





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with bright jeweled eyes,

their natural habitat is a bare

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It will refresh his memory.

The lovely Chant d'Arômes and the classic Shalimar now in a natural spray perfume for purse, pocket or the palm of your hand. Each $7.50 plus tax. Refillable, of course.

Guerlain

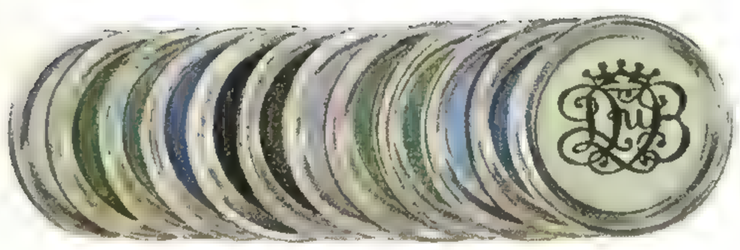
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Because you love nice things

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This is
the Eye-Fashion Collection that launched
a thousand looks



Even if you've been all thumbs before, Du Barry Colour Cake Shadow/Liner can do no wrong! It comes in a complete range of alluring new brush-and-blend shades so you can mix your *own* special look . . . the way the models do. (Plus a *neo-neutral* that lets you look wonderfully wide-eyed.) Just stroke Colour Cake on . . . with a moistened brush . . . as much as you want for sheerest tint or deepest shadow. (Eye make-up was never so *easy!*)

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And to "top" everything . . . Du Barry Glacé—a shimmering iridescent overglaze in gold, silver or pearl. To dust with fingertip touch over eyelid make-up . . . or to wear alone. (What a way to *glow!*)

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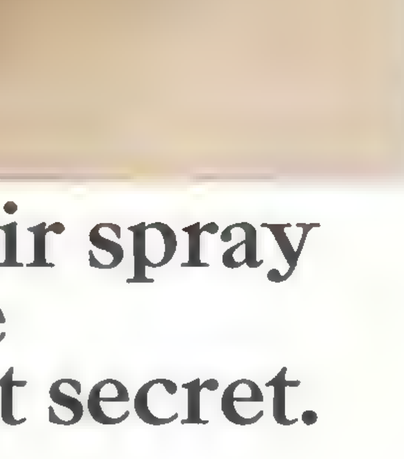
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. . . so glamorous you have to be told they're Hypo-Allergenic.

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Here Comes a Chopper

(Continued from page 78)

rienced in this world. It obscures the fact that writing is the loneliest occupation on earth. Other arts have their training schools, therefore other arts have their cliques. Other arts go in waves and genres; so does writing, but writers resent it, writers are individualists, and writers hate other writers.

I've started getting sad letters from women, telling me they've had a hard life and, like me, think creative art could be salvation. I had a letter from an actress, asking me to write her a play, saying she wants to be a Jewish Beatle. Matey, there are four of them, and they're fellas.

I wish he had written *The Red Army*. The only time I've ever felt the book since it was written was when he said, "If I were in your shoes, you wouldn't be able to tie me down, I'd be so high." You can't see your own face except in a mirror and you can't see success unless you attribute it to someone else.

I lived to have a book published. Now I'm tired of putting so much energy into writing that when it comes to living I'm a total wreck. I don't want to return to the stage where writing is God Almighty, and no one can get through to me. It is a drug. The way I wrote was completely masculine, like a tycoon having ulcers through his career.

My next novel, already three-quarters written, is different from *Army*, though not superficially so at first. The central character is as ambitious as Jennifer, more hard-working, but where Jennifer never doubts her success, Gwin never expects it. Jennifer is hard, Gwin is put-upon. But I adore the ending. The chips at the beginning have all been fried. I want it to be published on my twenty-first; I want to have a party and invite people and have fun.

Writing about the new book, *No Peace*, makes me excited. I try to lose writing, and it comes back as huge as ever. The passionate desire I had with the first version of *No Peace for the Wicked*, and now its sequel, and with *The Red Army*, to have it written and outside of me—but in my case I can't sit and dream it, I start writing straight away and I can't leave it alone. I love writing so much I hate it. I hate writing because it precludes life.

For the outskirts of writing, the proofs, the publication, you need someone with you, but the act of writing can't be infringed, and, God, who wants it to be.

When we had bed-sitters in the same house, he went out alone one night, and I thought, "You do that again, and I'll be into a novel and you won't be able to get near me."

I used to feel elated because I had the only permanent security in the world—an art inside me that lived with me. I cried every day I wrote *Army*, but when I went to bed at three or six in the morning, I had a happiness that couldn't be adulterated: it had to expire of its own accord. It turns a bed-sitter into bloody Paradise. It monopolizes.

Since publication day I haven't given a damn about the book—seeing it in shop windows, reading reviews, being asked for autographs. When I lifted *Army* off the shelf just now, it had gone back to being a baby. The feeling of being self-contained is huge; it's the sensation of being alive in your own right.

I don't want to be self-contained. I wish I could have an operation to take the writing out.

I have enough writing to keep me occupied twenty hours a day for the next year: my novel *No Peace;* a film scenario; an appointment with a film company to discuss the possibility of turning *Army* into a film; a BBC short story; a discussion with the producer about a BBC feature program which I've written; and a television play.

I want to be able to write and still have weekends in Tollesbury and Levenham and go for ten-mile walks and listen to Tchaikovsky with him and be there when he writes his book. The writing of the future, especially in terms of films, has to be up-tempo if it is to find a market. I want to be happy enough to be able to write it.

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Flavor so delicious only your
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VOGUE'S

A big, beautiful ball, in Washington, for the National Symphony



1

Superbly organized, stompingly gay, less formal than in past years: this, in Washington, was the ninth National Symphony Ball, for the benefit of the orchestra and to honour its distinguished director, Howard Mitchell. When forty-five scarlet-uniformed members of the Marine Drum and Bugle Corps marched, playing, into the new ballroom of the Shoreham Hotel, the guests whistled and cheered like the crowd at a homecoming parade. So it went, through dinner and afterwards. Colette Renard sang, Ray Bolger danced, and then everybody, including Vice President Humphrey who stayed till after one, danced to Meyer



2



3

NOTEBOOK



4



5



6

Davis music on a packed floor. To the delight of the honorary chairman, Mme. Hervé Alphand, the ball raised a record amount, was called a glorious party.
1. The Marine Drum and Bugle Corps. 2. Vice President and Mrs. Hubert Humphrey. 3. Mr. and Mrs. James H. Symington. 4. Mrs. Nicholas W. Craw and Mr. John C. Warnecke. 5. Mrs. Arthur W. Gardner and Mr. Franklin D. Roosevelt, junior. 6. Ambassador Ali Bengelloun of Morocco, and Mrs. Stephen Halsey. 7. Lady Harlech and Colonel Serge Obolensky. 8. Mr. and Mrs. Luis Browne. 9. The Junior Committee, in costume.



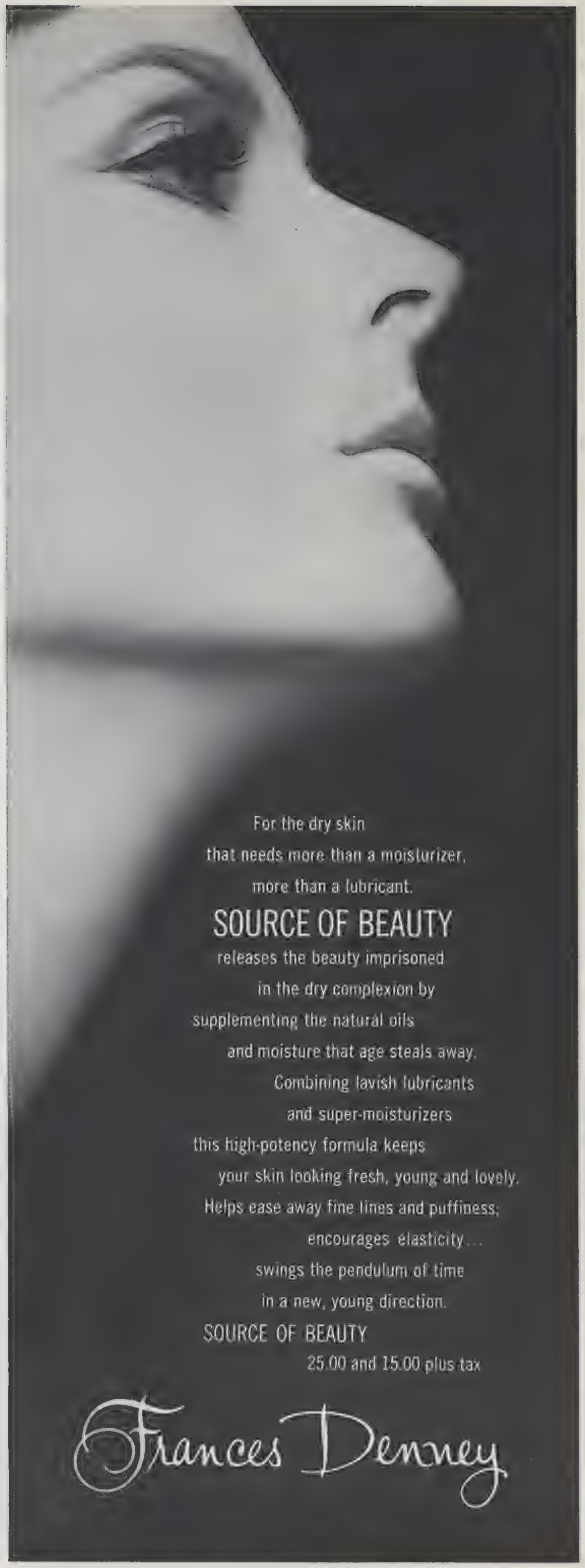
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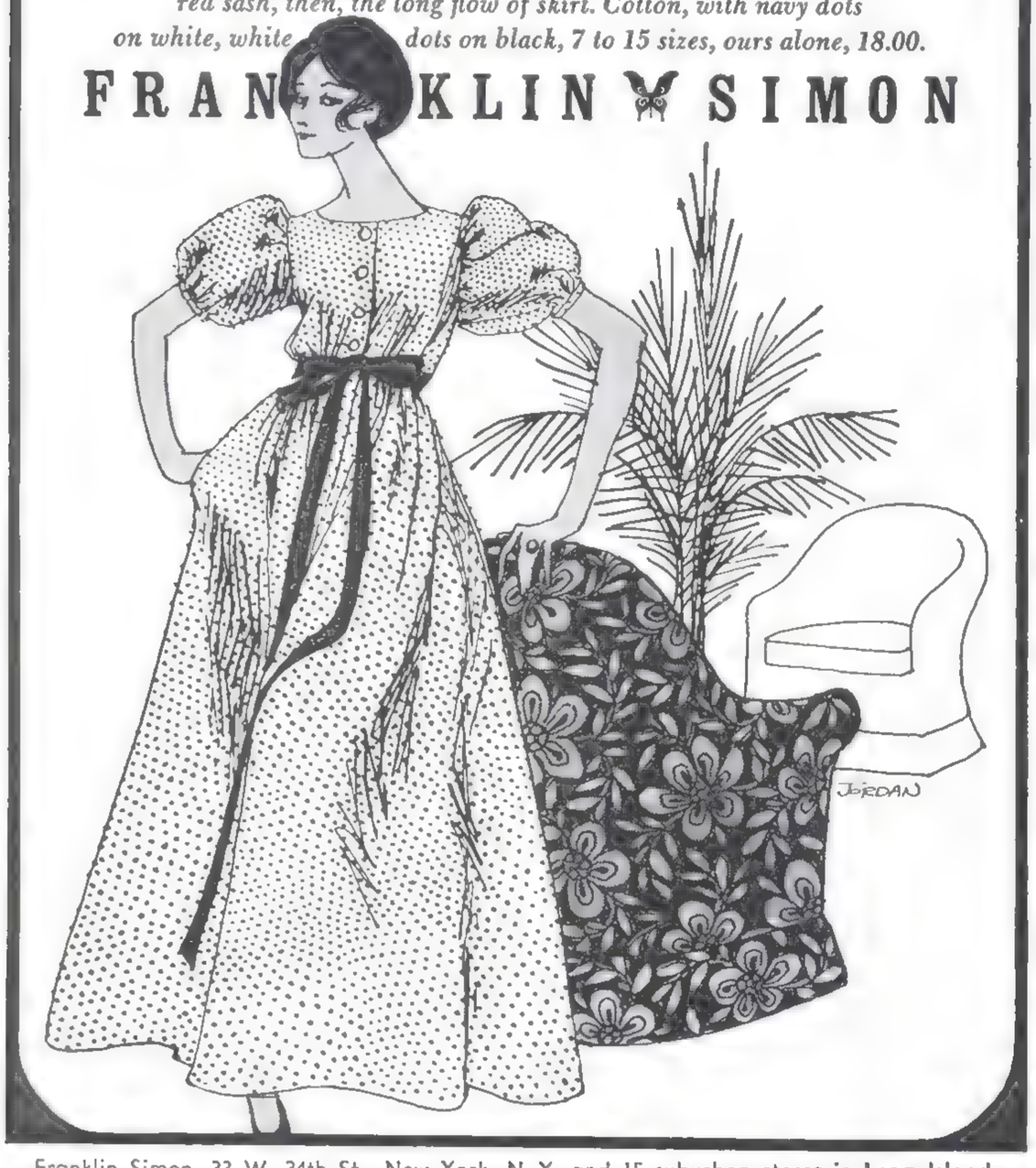
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HOW TO RECOGNIZE The YOUNG INDIVIDUALIST

By the way she gets her petti point across. Here for the hostess, a bateau neckline, puffed sleeves, a gentle empire tied with streaming red sash, then, the long flow of skirt. Cotton, with navy dots on white, white dots on black, 7 to 15 sizes, ours alone, 18.00.

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VOGUE'S

A house party for hunting and Heuriger at Schloss Enzersfeld in Austria


1

Like a skein of wild geese flying, friends from all over converged for a hunting weekend with Baron and Baroness Hubert von Pantz and Mr. Neil A. McConnell at their castle in the wooded wine lands of Austria. Days were spent ruggedly in the field tracking game, around the schloss and on great lands rimming the Czechoslovakian and Hungarian borders. To warm up, guests and guns stopped in villages for *Heuriger*—the tasting of young wines. When Schloss Enzersfeld lit up for a party, three bands arrived from Vienna. On the candlelit buffet stood a nye of king pheasants,


2


3

NOTEBOOK



4



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6

their plumes longer than those on a Hussar's helmet. 1. In the field. 2. Mr. Neil A. McConnell; Prince Charles D'Arenberg; Mrs. James S. Harrison, III. 3. Princess Alexander Hohenlohe; Mrs. Harrison; Mr. McConnell. 4. Baroness Hubert von Pantz; Comte François de Riocour. 5. Vicomtesse de la Rosière; Baron Alfonso Pavel Raminger. 6. Mrs. Eva Rittinghausen Newman; Miss Gina Lollobrigida; Prince Alfred Auersperg. 7. At the party, Princess Nina Khan; Prince Tassilo Fürstenberg. 8. Miss Buxy Elbel. 9. Miss Daliah Lavi; Mr. and Mrs. Curt Jurgens.



7



8



9



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for your hair

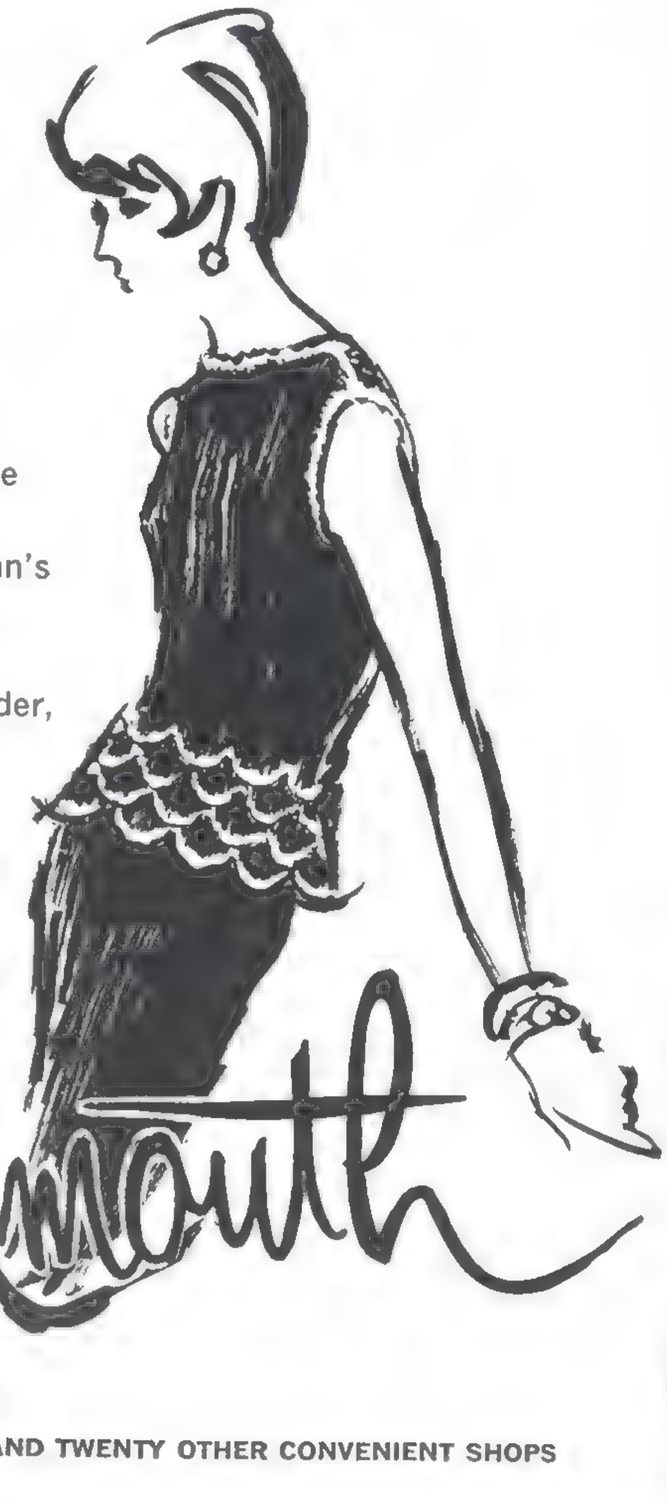


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skimming

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Plymouth

FIFTH AVENUE AT 52ND AND TWENTY OTHER CONVENIENT SHOPS

VOGUE'S

The after after-ski party, in St. Moritz, of Mr. and Mrs. Ernest Kanzler



1

Gala, after after-ski, this St. Moritz party was given by Mr. and Mrs. Ernest Kanzler of Detroit at Chesa Veglia, the villagey Engadine stube where the specialty is caviar on baked potatoes. The guests, mostly all keen winter sports people fresh from skiing on Piz Corvatsch or from zooming down Cresta Run, reserved their spills for the Bostella. More than just a good party, this dinner dance celebrated the Kanzlers' new St. Moritz house, named "La Quinta" because it is their fifth —a super-Swiss chalet designed by Valerian Rybar.

1. Frau Herbert von Karajan, Signor Gianni Agnelli, Mrs. Franchetti Fonda, the Marquess of Blandford. 2. Donna Marella Agnelli and former Ambassador Hugo Gouthier. 3. Mrs. Patrick Guinness and former Ambassador Walter Moreira Salles. 4. Signora Loredana Pavone and Count Jan Bonde. 5. Mrs. Ernest Kanzler and Prince Constantin von Liechtenstein. 6. Count Bonde, Principessa Alliata di Montereale. Countess Bonde. 7. Mme. Antenor Patino, the Marchioness of Blandford, Mlle. Goldschmidt-Rothschild. 8. Frau Herbert Liesenfeld and Signor Francesco Della Chiesa.



2



3

NOTEBOOK



4



5



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8

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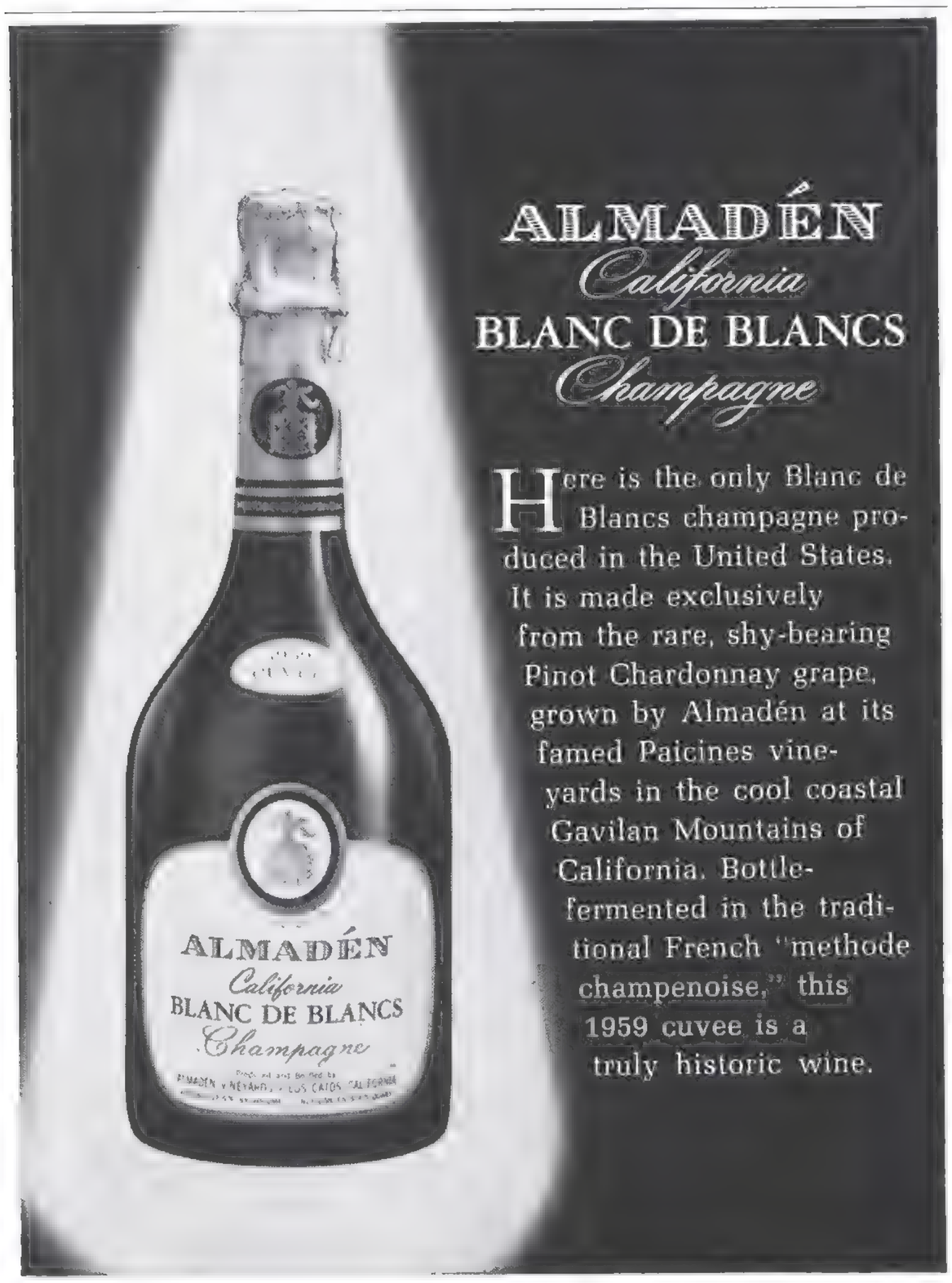


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VOGUE'S NOTEBOOK: TRAVEL

By Virginia Cowles

In East Africa and London, two writing women

Any day now Martha Gellhorn, whose book of novellas *Pretty Tales for Tired People* has just been published by Simon and Schuster, will pay one of her annual, fleeting visits to London. She has a tiny flat in Victoria near the famous Caxton Hall where divorced people remarry each other without benefit of clergy. The flat is done in yellow and white, very luxurious, but scarcely big enough to swing a cat in. On the other hand who really wants to swing a cat?

Although Martha regards London as a permanent anchor, her true home is on a beach north of Mombasa. Two years ago, she bought a group of tumbledown cottages abandoned by a Kenya settler. She restored the garden, repainted the houses, and has been living in them (chiefly in the guest house) for the last eighteen months. She types in her bathing suit and uses the sea as a meditative bed.

"Very beautiful, very hot," she wrote me: "A cross between an Ivory Tower and a Lighthouse, infested with insects and occasional snakes. I am at work on a new novel, and could with ease join any contemplative order as I see no one and for conversational purposes have a houseboy and a gardener who speak Swahili, a language I dominate hesitatingly. I think East Africa is the most beautiful part of the world I know and wish constantly that I were an astronomer, an animal ecologist, or an ornithologist instead of being a writer."

In the steaming climate of Mombasa (and a political temperature almost as hot), Martha Gellhorn seems, in her radiantly perverse way, to have found serenity at last.

* * *

Serenity is not a commodity in much demand by Lady Antonia Fraser, wife of the Right Honourable Hugh Fraser, who was the Tory Secretary of State for Air and whose brother is Lord Lovat of Commando fame. Lady Antonia does her writing surrounded by five children, all under the age of eight. Like their mother, the three girls are already ravishingly pretty. In their black stockings, with bows on top of their heads, and long hair brushed straight back, they look like a Renoir painting.

Lady Antonia's first book, an illustrated history of dolls published in 1963, was written with the telephone bell ringing in her ears and a bevy of faces looking over her shoulder. Dolls remained fairly crude affairs, she reported, until the eighteenth century when the French took them in hand as a means of showing off ladies' fashions. They became such a rage that any lady worth her salt owned two dolls—one dressed *en grande toilette* and the other *en déshabillé*. The dolls were known as the *Grande Pandore* and the *Petite Pandore* and were sent out every year by French fashion houses to England, Germany, Spain, and Italy.

Apparently not even the thunder of cannon was able to interrupt this trade, for in the middle of the War of the Spanish Succession, which turned France and England into bitter enemies, the Abbé Prévost wrote: "By an act of gallantry which is worthy of being noted in the chronicles of history for the benefit of the ladies, the ministers of both courts granted a special pass to the mannequin; that pass was always respected and during the time of greatest enmity experienced on both sides the mannequin was the one object which remained unmolested."

Lady Antonia's latest book is a history of toys, beginning with the sticks and stones of the Ice Age and ending with the moon rockets of today.

VOGUE'S NOTEBOOK:

MOVIES

By Joan Didion

Major Dundee,

"the Western . . . regaining its innocence"

If ever the classic Western played out some American dream, and clearly it did, it has largely ceased to do so. The dusty miracle play of the walk-downs and the shoot-outs is the victim of both overexposure and overanalysis; at that very instant when some maker of Westerns perceived dimly that there might be more to all this than met the eye, things got self-conscious at the O.K. Corral. Things got pretentious and things got dishonest. *High Noon* marked the point when Hollywood began, as they say in writing classes, Putting In the Symbols. From then on people made Westerns in much the same spirit that somebody might study Freud and then set out to write *Oedipus Rex*.

In light of this decline I am pleased to report that *Major Dundee*—along with *Rio Conchos*, released a few months ago, which it resembles—suggests that the Western may be regaining its innocence. Neither *Major Dundee* nor *Rio Conchos* tries to say anything, and both end up revealing a good deal. In both pictures, the Civil War is an important and troubling element; the characters are in retreat from whatever it was the War meant. We find them in some desert backwater, significantly near the Mexican border, the safety valve. They are ragtag, slightly psychopathic, a band of divided irregulars. In *Rio Conchos* we had the Indian-hater, the Mexican convict, the officer in some disgrace; in *Major Dundee* we meet the Union war-lover, his Confederate prisoner of war, and the Indian scout trusted by neither.

So far these might seem familiar conventions, familiar characters. But wait. In each case their destination is peculiar, clouded. Major Dundee chases an Apache, but has been forbidden to do so; the Confederates with whom he rides are his official enemies. The riders in *Rio Conchos* set out to reclaim some stolen guns, but their trail leads them into stranger, deeper waters. Loyalties become doubtful, objectives turn out to be ambiguous in the extreme. Major Dundee fights not only the Apaches but, near Durango, the French, the only possible reason being "because they were there." The riders in *Rio Conchos* end up at the camp of a madman, a Confederate officer in exile, with the raw frame of a big plantation house rising surrealistically on the Mexican desert.

In short, the search becomes a Happening, something existential and absurd. What the movie is saying unawares is something we have discovered with difficulty, that "it is a complex fate being an American."

Young Cassidy,

"never seen anything sillier"

Young Cassidy is a "career" movie, as formalized, in its way, as the Western. "Career" movies, dealing as they do with the early trials of famous men, depend for their tension upon the conflict between what the audience knows (that Madame Curie *will* discover radium) and what the characters remain stubbornly obtuse about. In *Young Cassidy* the obtusity is directed toward Rod Taylor, who plays John Cassidy, who is supposed to be Sean O'Casey in his early days with the Abbey Theatre. Taylor is likable enough and Maggie Smith is engaging as his girl, but nobody can get too far in career movies, since they necessitate such lines as, "You're an odd man to come among us, Jack Cassidy." Edith Evans plays Lady Gregory and Michael Redgrave plays W. B. Yeats, and I think I have never seen anything sillier.





Having a party? Invite Galliano, the legendary liqueur that sparkles with Italian sunshine... and makes dazzling good cocktails. For those with an adventurous taste, the following recipes are recommended:

BOSSA NOVA SPECIAL

(Prize-Winning Recipe—Nassau Beach Hotel Competition)
1 oz. Galliano
1 oz. Light Rum
¼ oz. Apricot Flavored Brandy
2 oz. Pineapple Juice
½ oz. White of Egg ¼ oz. Lemon Juice
Shake well, pour into a tall glass with ice cubes and decorate with fruit.

SCOTCH FROG COCKTAIL

(Prize-Winning Recipe—United Kingdom Bartenders Guild)
1 oz. Vodka
½ oz. Galliano
½ oz. Cointreau
Juice of 1 Lime Dash of Angostura Bitters
1 teaspoon Maraschino Cherry Juice
Shake and strain into champagne glass.

GALLIANO MIST

Fill old-fashioned glass with cracked ice. Pour 1 oz. Galliano over ice and squeeze and drop ¼ section fresh lime into glass. Stir and serve.

ITALIAN STINGER COCKTAIL

1 oz. Galliano
1¼ oz. Brandy
Shake well with cracked ice. Strain into cocktail glass.

COCKTAIL ST. VINCENT

(Prize-Winning Recipe—Associazione Italiano Barmen e Sostenitori)
1 oz. Galliano
1 oz. Light Cream
1 oz. Gin Few drops of Grenadine
Shake with ice and serve in cocktail glass.

GOLDEN CADILLAC

1 oz. Galliano
1 oz. White Creme de Cacao
1 oz. Cream
Place in blender with small quantity of crushed ice. Use low speed for short time until creamy. Pour into champagne glass.

WHITE MINK

1 oz. Galliano
½ oz. Triple Sec
½ oz. Vodka
½ oz. Cream
½ oz. Orange Juice
Shake with ice. Strain into champagne glass.

GOLDEN DREAM COCKTAIL

(Prize-Winning Recipe—United Kingdom Bartenders Guild)
1 oz. Galliano
½ oz. Cointreau
½ oz. Orange Juice ½ oz. Cream
Shake in cracked ice. Strain into cocktail glass.

Fond of things Italiano?

Mix these drinks with Galliano

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VOGUE'S NOTEBOOK: THEATRE

By Ivan Morris

Baker Street, "*witty, ingenious*"

Baker Street is a witty, ingenious musical. Its sequences are as dry and agile as the speculations of its hero, Sir Arthur Conan Doyle's inspired detective. It opens in Sherlock Holmes's study, a late-Victorian lair cluttered with laboratory paraphernalia, with such mementoes as the fang of a sabre-toothed tiger, and a decoy topped by the detective's own deerstalker cap. One can almost smell the fog seeping in through the bay windows.

Fritz Weaver, an attractive if somewhat flaccid Sherlock Holmes, has most of the good lines, which he delivers with skillful timing. When he and Dr. Watson are about to be annihilated by Professor Moriarty's infernal machine, the doctor breaks into a maudlin song about the joys of married life. "I'm very glad you have those memories, Watson," says Holmes, and then, after just the right pause: "I'm equally glad that I do not." Peter Sallis is a cosy, bumbling Dr. Watson, and Martin Gabel seethes with contained energy as the diabolic Professor Moriarty.

The sets by Oliver Smith are designed with inventive flair, and the Diamond Jubilee Parade—spruce ranks of Bil Baird's Marionettes with a tiny Queen Victoria in her golden coach—is an unmitigated delight. Particularly impressive is the long, beautifully staged chase through the murk of London slums.

Unfortunately the musical ingredients are far less satisfactory. The tunes are unmemorable, the lyrics insipid. Typical of the lines sung by Inga Swenson, who plays an American actress in love with Holmes, is this nugget: "You must fall in love,/ Then you'll find that love/Will explain itself to you."* This would surely sicken the most enthusiastic Don Juan, let alone a misogynist like Holmes.

Theater 1965, "*attempt to shock*"

The contemporary theatre, as we all know, is bedevilled by rising production costs. Paul Foster, one of the three young playwrights whose works are at the Cherry Lane Theatre, has effectively solved the problem by eliminating actors, sets, and lighting. Unfortunately he has also eliminated the play. *Balls,* as his work is appropriately entitled, takes place on a dark stage, and for some three quarters of an hour we see only two Ping-Pong balls oscillating to and fro in what I take to be a representation of time's inexorable advance. ("Those balls make me cross-eyed," declares one of the characters in a rare access of lucidity.) Everything is done by disembodied voices, mainly those of two occupants of an ancient cemetery waiting to be washed out to sea. The influence of Samuel Beckett is obvious.

Sam Shepard's *Up To Thursday* is a pretentious, prolix, and incredibly dull effort at theatre of the absurd.

Home Free! by Lanford Wilson, though far too long and repetitive, is the most successful of the three offerings. It is the story of a brother and sister living in a make-believe world, in which their incestuous relations (and the girl's consequent pregnancy) are simply one of the many games that help them to pass their time. They can not face their tragedy. When the girl, well played by Joanna Miles, finally begs her brother-husband to fetch a doctor, he is unable to venture into the harsh world outside. Mr. Wilson writes good dialogue and has a sense of dramatic movement that is almost totally absent from the other works in this series that attempt to shock.

*USED BY PERMISSION OF EDWARD B. MARKS MUSIC CORPORATION

VOGUE'S NOTEBOOK:

BOOKS

By Jean Stafford

The White Father,

"an old-fashioned tale"

If Julian Mitchell, an Englishman born in 1935, is representative of his generation and his country, then the methods and manners of young British writers have radically changed. A few years ago, Mr. Mitchell, the author of *The White Father* (Farrar, Straus and Giroux), would probably have been labelled an angry young man. Whether or not he served his apprenticeship in anger, that phase is over. Now he presents a novel so domesticated and so old-fashioned, in spite of its urgently contemporary arguments, that it could have been written by someone born in Victoria's Imperial days. One feels that Mitchell, who has a growing reputation in England, has read his Kipling with duty and admiration. That is what makes this novel so interesting.

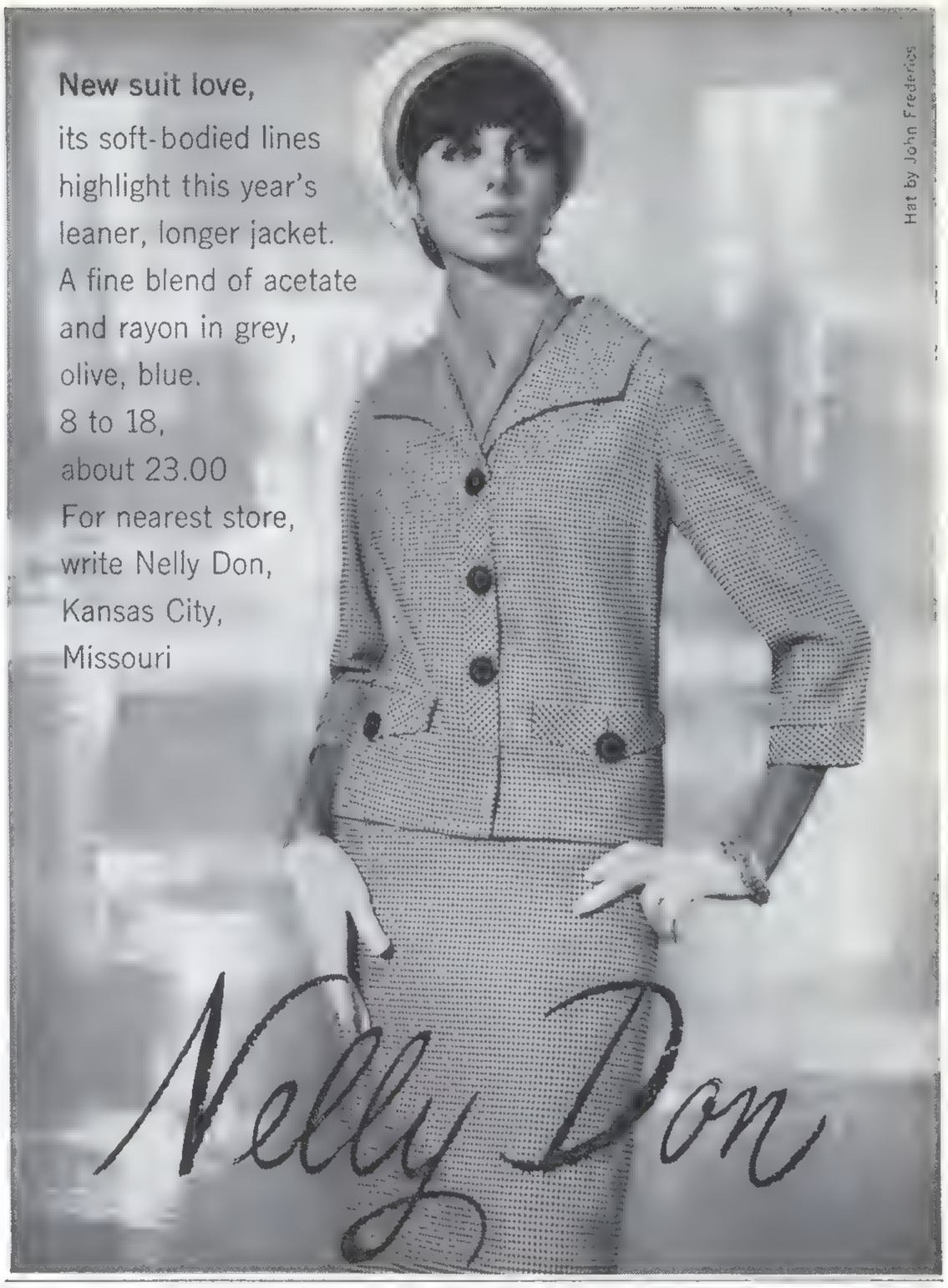
The White Father, the first of Mr. Mitchell's books to appear in this country, has its platforms: race relations, African independence, the placidity and glib cynicism of the young, mass production, the place of jazz in the modern world. But the loftiness of these subjects is stated rather than achieved, and the book can not be ranked as memorable commentary on Africa in upheaval, or on England in her decline into mediocrity and imitation.

What is left to the memory, what surprises, what satisfies is the appealing man in the title rôle, the dedicated white father, Hugh Shrieve, the hero of an old-fashioned tale. He is so attractive that one wishes that there was not so much pudding surrounding him.

His story essentially is simple: it is that of the return to England of the native who has gone native in the bush and is now native of nowhere. He is the District Officer of a fast-dwindling, unprogressive, unworldly tribe, the Ngulu, a negligible fraction of an African colony on the eve of independence. So fixed are these people in their charming and archaic innocence that they could not possibly change if Communism took over or Capitalism did. They're too anachronistic to be considered in any political system. Integrated with their much more aggressive and sophisticated neighbours in the new order and the new nation, the Ngulu would disappear.

In the hope of insuring the protection of his wards, good Shrieve goes to London to plead their cause at a conference of foreign office administrators and African delegates, and almost as soon as he is off the plane he realizes that he is as anachronistic as his Ngulu. He is unnerved by the new buildings he sees, by the young of England, inoculated with inertia, who blame their noninvolvement on the possibility of atomic war. He is homesick for hot sun and for his affectionate Ngulu wife. Gentle, tough, and idealistic, he pursues his mission in a jungle of experts who know everything about mankind but man. In the end, however, it is not Shrieve's enterprise and devotion but a curious twist of fate that guarantees the survival of the Ngulu. The tribe will survive, that is, as a freak for the enlightenment of anthropologists in the new university of the new capital of the new nation. But not even as a freak will Shrieve survive; he and his kind, in point of fact, vanished from the earth before Mr. Mitchell was born.

It is heartening, though, to hear an atavistic memory of altruism; and the fact that the articulation of this memory is audible above a good bit of irrelevant racket testifies to the excellence of Mr. Mitchell's novel.



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LARRY ALDRICH

BEAUTY CHECKOUT

April 1

Who extends the beauty that extends the horizons?

Maybe it's time, in the annals of good-lookingness, to take a closer look at a special kind of beauty—at the woman who explores, restlessly and resolutely, for new effects; and at one cosmetics house which insists that beauty be an adventure for her. Such a woman, in composite, is the wildflower photographed on pages 178 to 183. She wears her skin magnificently, and in the out-of-doors uses makeup only for surprise: sparingly, but always with (and only for) impact. Toenails and fingernails, highly lacquered in gilded or whitened glacé shades. Mouth, barely moistened with colour. Eyelids, dressed in the thinnest wash of tint. And, in this particular case, that's about it, and the it, in this particular case, is by Fabergé. . . . As it is, interestingly, in many cases. The Fabergé label was first to go on a water-colour eye makeup (with a small Japanese brush); first and only, so far, to do stained-glass, see-through lipsticks; first to do certain "wild" shades of baked-brilliant nail enamel (yellow, orange, gardenia white); among first to do eyes, lips, and fingernails in gold; and the only house ever to do a 24-karat gold nail glacé. Polishing the looks of a beautiful woman, finding curious and delicious ways to state the case, has been Fabergé's past and continuing territory. Who but the house that invented Tigress, would think to come up with the first bedtime perfume?

Grandest Old Central

Ouch, ow. Not to be believed. Sounds such as these summed up the views of more than a few local opinion-makers when news of construction of the Pan Am Building in New York first broke. What hurt, it seems, was the prospect of any increase in the human traffic already making a jam of the Grand Central area. How would one ever catch a train with all those more people in the way? Or find, between noon and three o'clock: a table in a restaurant? Or hope to intercept a cab? . . . Now, twenty-five months after the first of some anticipated 25,000 workers moved into the Pan Am Building, this is the situation. The building has brought into the area three first-class new eating places. Has provided a "doorway" for pedestrians, speeding them past a Lippold, on down into Grand Central Terminal by way of escalators that change their direction according to the traffic's needs. Has contributed a newsstand from which, on Mondays, one can buy the previous day's London *Times* or *The Observer*. Has fitted itself out with a better than average hairdressing salon called Coiffures 200, enabling a woman to disembark from a train and have her hair reconstructed instantly. The 200's staff, gathered from various well-qualified sources, has—apart from the necessary charms—an especially pleasant demeanour. Dedicated to keeping things moving, everyone appears to pitch in to help—the assistant manager, for instance, isn't above taking over at a shampoo basin (he's licensed) if that will keep the appointment books on schedule. Also good touch: the manicurist portion of the staff consists of London girls—wives of the men imported to staff the ground-floor pub, Charlie Brown's—and thus have the charming London salon-trained habit of saying "Thenkyew" for the privilege of serving you. . . . Thenkyew, Pan Am.

On why linen closets smell so good

One master perfumer we know tests his trial compositions on his wife's linen handkerchiefs. His reasoning: linen absorbs and transmits fragrance dramatically. A fragrant body sends its message to a linen dress, and the dress rarely forgets it. We bring up this flaxen thought at this time of year to remind that linen's appetite for fragrance is the easiest to satisfy—and the most rewarding. Why shouldn't a clothes closet smell as good as a linen closet? No reason at all. If pomander balls vie with the perfume in favour, that perfume has, unquestionably, a mist or a sachet accomplice in harmony with its chemical ways. Why shouldn't clothes in the world-outside-the-closet be as adorably scented as the woman who wears them? No reason, either. Perfume inside the hem of a linen dress, wherever there's a double thickness, can not fail to add a third dimension to the picture. No stains attached.



DON'T BE A LASS WITH A LACK OF A LASH

Men make passes at girls who wear lashes. So take 10 seconds to put on Eylure. Press them on and presto, they're on. No trimming tantrums. No eye makeup. Eylure lashes are pre-shaped, self-adhesive, ready to go on in the blink of an eye. They mix beautifully with your own lashes. Real hair or natural fur, in black, brown, blue, green. $3.95 to $10. (And if, alas, for want of a nail a man was lost, you need Eylure Slimline Nails.) Both at beauty full stores

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RICHARD AVEDON

TEAL TRAINA's down-to-there young waistline (opposite page) —above a flare of pleats. Raffish, rather than raffiné. And rather wonderful in this summer of softness. Socko, the black-and-white checks to crisp even the warmest evening—they're a blend of 65% "Dacron"* polyester, 35% cotton. About $90. At Bonwit Teller, New York; Joseph Magnin, California & Nevada; Gidding-Jenny, Cincinnati & Dayton; Neiman-Marcus, Dallas; Godchaux's, New Orleans; Woodward & Lothrop, Washington.

HARVEY BERIN DESIGNED BY KAREN STARK. The little white evening dress shows a beaded bodice this season. And barer shoulders. And a skirt with just a modicum of fullness. The fabric? A twill of 65% "Dacron", 35% cotton. Dazzling in its whiteness. Unfailing in its freshness. About $215. At Bonwit Teller, New York & branches; Carol & Mary, Honolulu; Burdine's, Miami; Dayton's Oval Room, Minneapolis; Joseph Horne Co., Pittsburgh; Stix, Baer & Fuller, St. Louis. Shown here: hair by Monti, jewelry by David Webb.

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COURRÈGES EXCLUSIVELY DESIGNED FOR SAMUEL ROBERT (opposite page). Courrèges! The man who started it all. The carved-out look. The welt seaming. The leather touches. Exemplified here in a brilliantly plotted coat. Crisp of silhouette. Incredibly soft of fabric. A whitened overplaid tweed with more than its share of beauty, of stamina. It's a blend of "Orlon"* acrylic, wool and flax. Beige latticed with white. About $175. (Slightly higher on West Coast.) At Bloomingdale's, New York; Sakowitz, Houston; Kilpatrick's, Omaha; I. Magnin, West Coast; Gus Mayer, all stores.

RICANO's wide angle view of the new body sleeve. It springs gently from a fluid dolman overblouse. Which, in turn, rides high and handsome over a wide, wide skirt. More news, the fabric: a magnum plaid, handsomely knit and permanently shaped in "Orlon". Black-slashed white, navy-slashed white. About $45. (Slightly higher on West Coast.) At B. Altman & Co., New York & branches; Joseph Magnin, California & Nevada; Sakowitz, Houston; Stix, Baer & Fuller, St. Louis; Frederick & Nelson, Seattle; Julius Garfinckel & Co., Washington. Hat by Lilly Daché. Shown here: hair by Monti, jewelry by David Webb. *Du Pont's registered trademark.

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SOCIETY BRAND CLOTHES. Man-size fashion, here. Side vents, hacking pockets, cut-away front, slightly shaped coat. In manwise fabric. Tropical worsted in a wrinkle-resistant blend of 55% "Dacron", 45% worsted wool. Cool shadow blues, iridescents and basic greys. About $100. At George Muse, Atlanta; Tate-Brown, Charlotte; Lytton's, Chicago; E. M. Kahn & Co., Dallas; The Lion Clothing Co., San Diego.

DAVID KIDD FOR ARTHUR JABLOW. Call it tunic. Call it overblouse. But call it *the* look of summer '65. What makes it news is this. Closer-to-the-body shaping. Easy, relaxed detailing. And fabric. In this case, a petit grain of 65% "Dacron", 35% cotton. How it outmaneuvers wilting weather! Cognac with charcoal skirt, wine tie. About $90. At Bonwit Teller, all stores; Gidding-Jenny, Cincinnati & Dayton; Woodward & Lothrop, Washington; Gus Mayer, all stores; Montaldo's, all stores. Hat by Lilly Daché. Shown here: hair by Monti, jewelry by David Webb. *Du Pont's registered trademark.

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APRIL 1, 1965

VOGUE



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...the figure defined beneath a bias
of lace, organza, or chiffon"—in March
we called it the most prophetic thing in Paris.
On the brink of summer: the prophecy holds,
swells, *is*. The line of soft fabric flowing against a
clean, taut line of body is the line of today...the
strength of the body showing through transparent
clothes is the strength of fashion. For this moment...
for this era. The era's seductive herald, left: black
lace stretched over a look of naked strength,
swirled in chiffon—Heim *diablerie* on
a skin of Warner's Body Stocking.
Coiffure by Alexandre.

Vogue's Eye View: *The Body Bulletin*



For an amber body... pants of tulle and organdie by Courrèges. From Dior, the harem dress... Compagnie des Indes print

Courrèges for a very pretty woman, *left:* Her chemistry . . . her temperament . . . a rounded body toned to the peak of fitness and vitality . . . all respond to the Courrèges idea of evening. Here, embroidered organdie on naked-beige tulle, bound in white—the trousers striped like a boxer's trunks. The brief little top, small jacket, and narrow hip-slung pants a *tout ensemble* of precision, of proportion calculated to the centimetre. And this touch of bravado: immaculate Mary Janes of the same tulle and organdie with tailored bows on the instep. Short hair coiffed by Carita. *Right:* Dior's sensational "Hindoustani," a narrowed caftan draped at the hem . . . the Compagnie des Indes print, jade green, Bristol blue, and pink on white silk, very like a seventeenth-century cotton. Down the front, tiny fake-emerald buttons. Dress of Abraham crêpe at I. Magnin. Jewellery by Dior: fake emeralds and sapphires. Dior shoes. Coiffure by Carita.

WILLIAM KLEIN





Persian prints...
the flow of bias
on a limber body...
this is the modern
dress by Grès

Fashion with a surge of *volupté*... and the great dressmaking of Grès, revealing and enhancing the body. *Left:* Paisley magnified, a glow of burnished orange shot with pink, green, and turquoise... a bias of chiffon over a straight shift of orange linen. Rimming neck and arms: a flash of yellow and green jewelling. Bracelets by Schlumberger for Tiffany. *Right:* Bias scarf dress falling in asymmetric folds from the left shoulder... Persian printed silk in vivid enamel blue, pink, green, terra cotta. Worn with jewels *à l'Indienne* by Van Cleef & Arpels. Both dresses of Bianchini silk at I. Magnin. The coiffures, both pages, by Carita.

WILLIAM KLEIN



IN AMERICA:

THE NORELL KIMONO

A marriage of two great traditions—
Japan and Norell—the new kimono
joins high waist to marvellous length,
curving the neck in a serene arc
and willowing every movement.
The kimono dinner dress, left:
A charming way to receive guests for
dinner at home—mimosa-yellow flowers
crowd a slender column of white crêpe
wrapped to one side, as tilted neckband
and winging sleeves meet at the obi waist.
Lord & Taylor; Stix, Baer & Fuller;
Stanley Korshak; I. Magnin. Sandals
by Pappagallo. Earrings of grey crystal
and fake pearls, by Schreiner.
The kimono evening dress, opposite:
Freesia-pink faille, carved with the
flawless art of an Imperial court dress,
stands stiff and full beneath a crescent stole
which echoes the neck's pure curve.
At Bonwit Teller; Wanamaker's, Phila.;
Gidding-Jenny; I. Magnin. Earrings
by Joseph Warner. Sandals by Delman.
Ornamental headdresses by
Halston for Norman Norell.
to order at Bergdorf Goodman:
I. Magnin. Coiffures by Kenneth.

PENN



INNOCENT LITTLE NUMBER

Magnificent dress. Norell's yellow faille kimono #537, the tulip-innocent of a collection considered by many to be the most stirring he's ever made....

Interesting girl. Benedetta Barzini. Twenty years old. Body delicate as crystal. Face, one of a kind—it blazes with intelligence, strength, then suddenly turns shatteringly soft. Brains run in her family; she is the daughter of Luigi Barzini, whose recent book, *The Italians*, is must-reading in the U.S.A. right now....

And finally, newsy makeup. News in the journalistic sense. In it, Revlon turns in a sensitive, on-target report on the creature in the ascendancy at the moment, the girl whose fashion is all pseudo-innocence and young to the quick. This is a genuine look of today: part child, part vamp—with a child's courage and confidence, and an adult's wiles and ways. For the "worldly young innocent," Revlon has devised three new lipstick shades—there's Little Red Red, there's Pussycat Pink, and there's Sugar Beige. But of all these, Little Red Red (worn here) counts as the newsiest shade. It's picked up the beat of colour again, a pure light red innocent of blue. Dress designed by Norman Norell. Tulip arrangement by Halston for Norell. (This, made to order.) Both: at Bergdorf Goodman; Nan Duskin; I. Magnin.

PENN





THE BRISK SWEET

LOOK OF LINEN



It's the look that parlays summer into fashion. Brisk, beautiful, great about holding a wonderful shape, right for any sunny or starry hour. Here, and on the next ten pages, all the newest, sweetest, most important ideas in the looks of linen, and the likes of linen—not all are flax-born, some are grainy linen-like weaves of silks and synthetics—to start collecting now, to wear in linen-country anytime from now on. Linen for stars, left, an evening dress of forget-me-not blue linen with a beautiful bare little top embroidered in a lacy design of white beads. The skirt: gathered, long, rippling. By Malcolm Starr, of Moygashel linen; about $160 at Lord & Taylor; Julius Garfinckel; Rich's; Jordan Marsh, Florida; I. Magnin. Mimi di N earrings; at Bonwit Teller. The white organdie head scarf by Echo. Linen jumpsuit, white froth, right, marvellously lean and brightly pink, with a zipped front, belted waist, pleated white nylon at the neck and wrists. By Sarff Zumpano, of Irish Looms fabric; about $175 at Bonwit Teller; Neiman-Marcus. Ring by Cadoro. Scarf by Echo.

BERT STERN



LOOKS OF LINEN—
HEMS ON THE MOVE



BERT STERN

The wide-skirt idea, deep pleats, opposite, a brisk smashing shape this summer. The look of linen here, actually silk with a slubbed weave, in pale ivory—the top long as a sweatery pull, with banded edges, a knotted sash. By Georgia Bullock; about $100. Napier earrings. Both at Bloomingdale's. Dress, also: Rich's; L. S. Ayres; Hovland-Swanson. Full skirt, pleated, folded, left, a short swing of natural-colour, with a cropped curved jacket of deep espresso brown—both linen and wonderful for a linen-day in town. By Ellen Brooke for Sportswear Couture, of Moygashel linen; about $120 at Henri Bendel; Halle Bros.; Neiman-Marcus; I. Magnin. Richelieu earrings. Crescendoe-Superb gloves. Halston hat made to order at Bergdorf Goodman. On both pages, Cameo stockings, at De Pinna.

LOOKS OF LINEN—
THE PULLOVER DRESS



The brisk pale pullover, left, everything cool and narrow—a two-piece beige dress with two patch pockets on the long easy top, a straight short skirt. The linen look, made from Dacron-and-rayon fabric. Dress by Hannah Troy; about $110. Bergère jewellery. All: Bloomingdale's. Dress: Himelhoch's; Wm. H. Block; Dayton's. Emme hat. White linen, a low buttoned belt, and scrubbed young charm, right—a two-piece dress with a long long top, rounded far-away collar, flap pockets placed low. All buttons: gilt and fairly big. Dress by Barberini, of Moygashel linen; about $55. Crescendoe-Superb gloves. All at Lord & Taylor. The dress: Montaldo's; Harzfeld's; I. Magnin. Marvella earrings. The Halston hat, made to order at Bergdorf Goodman.

BERT STERN



LOOKS OF LINEN— WAISTS LOW, SKIRTS WIDER

Beige linen suiting, left, a marvellous heavier weight of linen to hold the brisk shape of the suit-lines here—a long jacket top with a low tape belt cutting through patch pockets; a wide skirt moving with deep box pleats. By Dan Millstein, of Moygashel linen; about $70. Marcel Wagner gloves. Both, at Bonwit Teller. Dress: Hudson's; Joseph Magnin. Richelieu earrings: Altman's. Hat by Sally Victor. Full whirl of skirt, below, a long row of buttons, the simplest pie-cut top—pink linen tied with a bowed sash. By Teal Traina, of Moygashel linen. About $110. Bonwit Teller. Valjean necklace. Mr. John hat. A linen-ier linen, right—namely, Irish linen tweed that's heavier, grainier, in natural linen colour. The dress, with a moulded edge at the neck, cap-shoulders, low belt. By Charles Cooper for Cooper-Couture; About $110 at Bonwit Teller; Neiman-Marcus; I. Magnin. House of Joy rings; at Altman's.

BERT STERN

A narrow stroke, pleated side-kicks, above. A shape as charmingly elementary as a shaft of sunlight, widening out at the hem with crisp pleats at the sides. At the low waist, a shiny black belt with two little square buckles. By Nantucket Naturals, of chamois-beige textured Avisco rayon (Cohama fabric). About $35 at Bonwit Teller. Viola Weinberger kidskin gloves; at Bergdorf Goodman. Big straw saucer hat by Lilly Daché. Sunny linen, pieces of belt, below, a wonderful day-line in yellow, with a narrow sleeveless top, boy collar, a skirt sloped to width at the hem. Two sections of belt button on at a dropped waist. By American Golfer, of William Ewart linen; about $20 at Best & Co. Napier earrings. With everything on these pages: Cameo stockings; at De Pinna.



LOOKS OF LINEN—
CITY BLUES,
NARROWED DOWN



Buttoned to a low waist, left, a sleeveless dress with deep revers, high pockets, skirt rounded by gathers—slick for lunch in town with a crisp twist of organdie at the neck, a big white hat. The dress, of sea-blue Fibranne with a slubbed weave; by Branell. About $70. Scarf by Echo. Marvella earrings. All at Bloomingdale's. Dress: Joseph Horne; Neusteters; Battelstein's. Halston hat, made to order at Bergdorf Goodman. Linen for a lot of living, right—a narrow active suit of cadet-blue linen for all the town and travelling days of a linen season. A round, notched ring collar wraps deep over a double row of gilt buttons; two slit pockets low on the jacket; a white linen overblouse. By Frechtel, of Moreau-TSM linen; about $160 at Lord & Taylor; Montaldo's; Battelstein's; I. Magnin. Marvella earrings. Gloves by Shalimar. The Halston hat, made to order at Bergdorf Goodman.

BERT STERN

LOOKS OF LINEN— NEW SPOTS AND SLANTS



The wow-printed linen, left, a fizz of black bubbles on white, shiny black bow, an easy flow of shape with a box-pleat down the back. By Geoffrey Beene, of Abraham linen; about $125 at Bonwit Teller; Woodward & Lothrop; Gus Mayer; Sakowitz. The Van S earrings, at Bonwit Teller. One shoulder, one bow, right, and a fresh asymmetric slant of white linen to wear, perhaps, to a party near linen-grained sand. The top, long and side-buttoned; the skirt, slanting to a short wide hem. By Larry Aldrich, of Moreau-TSM linen; about $160 at Bloomingdale's; Joseph Horne. Black clamshells, spotted on white, far right, a dress that's soft, shifty, sleeveless, with a high round neck bordered in big black beads. By Bill Smith for Roban Sport, of grainy rayon (Couture fabric); about $35. Rings by Cadoro. Everything at Bloomingdale's. Dress also at The Addis Co.

BERT STERN





THE BEAUTIFUL SUMMER EVENINGS AT MAINBOCHER

The new beauties at Mainbocher: unsleeved, liquid in motion, with Main's incomparable gift for stating great fashion luxury in the most ingenuous—and most personal—terms. A delicious blur of roses, *above:* pink melting into paler pink crepe, with faint traces of blue and green—charming against bare bronzed skin. Soft bows at the low squared décolletage, at the lowered waist; roses rippling away from a deep slash over the knee. White flaring in the Mainbocher manner, *opposite:* a tall blazingly pretty sheath of cotton matelassé, with a slight arch to the waist, sweep to the hem. (With this he showed a straight little matching jacket, falling away at the back.) Jewels on both pages, from Harry Winston. All four pages photographed at the New York apartment of Michael Greer.


HORST

THE HAPPY YOUNG CHECKS OF MAINBOCHER

The breath-catching freshness that Mainbocher invented. *left:* gingham checks for every degree of summer evening —guileless, immaculate, and very very pretty. Here, all on the bias, brown-and-white checks buoyed on linings of China silk and silk organdie. With more gingham checks folded in the neckline, and—unseen here—a checkered lining in a collarless brass-buttoned jacket of white silk twill. Bold new breed of checks, *opposite:* navy blue and white dogs' teeth imprimé on bubbly silk matelassé, with a full gathered skirt hung from one of Mainbocher's perfect little bathing-suit bodices; a straight short stole lined in white. Verdura jewels on both pages. Dresses here, and on the two preceding pages, made to order at Mainbocher.

HORST





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The war hawks and, in quotation marks, "the isolationists," on Vietnam. . . . The small, quiet signs in New York taxicabs that advise riders: "Don't just sit there, WORRY." . . . The fluent, rippling beauty of the exhibition "Ancient Sculpture from India," recently at New York's Metropolitan Museum where one of the most exciting pieces, among so many writhing figures, was a calm, pink sandstone torso of a Kushan Prince of the Second Century A.D. . . . *Aly*, a rousing, gossipy, rather snide biography of Aly Khan by Leonard Slater who pauses lovingly over his subject's illegitimacy, his sexual restlessness.

PEOPLE ARE TALKING ABOUT IN PARIS . . . The new Agnès Varda movie, *Le Bonheur*, a shocker of innocence and cruelty, in which a carpenter installs his mistress in his house after the suicide of his wife —caused by the liaison—all to prove somehow that love is interchangeable. . . . Claire Bernard, a young violinist, whose striking performance of a Khachaturian concerto in Bucharest brought the composer there quickly to record it with her. . . . The Paris exhibition by the Soviet painter, Anatole Zverev, whose works show marks of Marc Chagall, Francis Bacon, and Jackson Pollock. . . . The tumult of the concerts by the electronic composers—Xenakis, Amy, Simonovic, and Maderna—each using IBM computers with the result that audiences flared up as though at wrestling matches.

PEOPLE ARE TALKING ABOUT . . . The maddening movie *The Greatest Story Ever Told*, a mass of pink Pablum glop, gloriously photographed in Utah. . . . The new chairman of the British Tories, Edward du Cann, who is refreshing, funny, rich, hardheaded, forty, capable, and given to saying "the Tory Party is in Good Heart." . . . The intense, lyric emotionalism of Carmen deLavallade, a beautiful dancer in the remarkable Agnes de Mille ballets, "Frail Quarry" and "The Four Marys," for the American Ballet Theatre. . . . The German designer, Rudolf Heinrich, whose new brilliant production for the Strauss *Salome* at the Metropolitan Opera has a furious theatricality.

PEOPLE ARE TALKING ABOUT . . . The peace, the becalmed ravishment of the Pissarro paintings at New York's Wildenstein Gallery for the benefit of Recording for the Blind. . . . The Phyllis Lee Levin book, *The Wheels of Fashion*, astute, vital, knowledgeable, without the usual lofty sneers at fashion as though clothes were something that intellectuals can do without, their minds as bare as their bodies; to Mrs. Levin fashion is, in part, "the profound story of an immigrant people conceiving one of the most powerful manufacturing industries in the entire nation and the foremost industry in New York State. Fashion had helped to build the most innovative labour union in the country. Fashion, with its volume, its noise, accent, satin-today, calico-tomorrow texture, its quick opportunities and lightning rebuffs, was theatre of breathtaking scope."

FRANÇOISE GILOT, WITH HER DAUGHTER PALOMA RUIZ PICASSO

Pablo Picasso told Gilot: "Forcing yourself to use restricted means is the sort of restraint that liberates invention. It obliges you to make a kind of progress that you can't even imagine in advance." That is the kind of painting advice that Pablo Picasso gave Françoise Gilot, a young painter in 1944, just before she went to live with him for ten years, have two of his children, lead a fascinating and later exacerbated life before she left him in 1953. Now an exhibition of her strong paintings, some still showing the hold of Picasso on her mind—his sharp blues, his doves, his slash—is at New York's Findlay Galleries. Her *Life with Picasso*, which she wrote with Carlton Lake, has been almost a best seller, but far more importantly, it has been the winter book that a massive number of artists found exhilarating, provocative, and revealing, less because it told about Picasso's private life than because Françoise Gilot, possessed of almost total recall, remembered what Picasso said about painting, about painters, including his early estimate of Gilot, "gifted for drawing." During a morning at Braque's studio, Picasso said: "I never would have thought you would turn out to be the Vuillard of Cubism." He said: "I want to help the viewer discover something he wouldn't have discovered without me. That's why I stress the dissimilarity, for example, between the left eye and the right eye." At another time he said: "Nonfigurative painting is never subversive. It's always a kind of bag into which the viewer can throw anything he wants to get rid of. You can't impose your thought on people if there's no relation between your painting and their visual habits." Once he said, talking of *papier collé:* "We didn't any longer want to fool the eye; we wanted to fool the mind." When Matisse said that he would like to do a portrait of Gilot with green hair, Picasso answered: "You're not fooling me. If you make her hair green, you'd make it that way to go with the Oriental carpet in the painting."

ROBERT DOISNEAU







IN THE EARLY MEDIAEVAL TRADITION...THE WEDDING OF THE HON. LUCINDA LAMBTON AND HENRY HARROD IN ENGLAND'S NORTH COUNTRY

In the wild North Country, not far from the castle of Lucia di Lammermoor, from Flodden Field, where the countryfolk still call married women Mistress, the Hon. Lucinda Lambton, daughter of the Viscount and Viscountess Lambton, kept to pastoral, poetic, and romantic traditions at her wedding to Mr. Henry Harrod, son of Sir Roy and Lady Harrod. It was a winter scene, with the wind blowing down from snow-capped Mount Cheviot past naked trees on the moors as the bride, looking like a princess of the Middle Ages in her long robe of white velvet and ermine, with a crown of ermine and diamonds, came to the small church at Doddington, not far from her grandfather's house, Fenton, all black and white and Gothic. In the bride's retinue were her four sisters, looking like a quartette of Anna Kareninas in moss-green velvet, with furred muffs and fur hats. With them, dressed as a Hussar, the bride's three-year-old brother, Edward. *Opposite:* The bride, with family retinue, all Lambtons—the Hon. Rose, the Hon. Anne, the Hon. Isabella, the Hon. Edward, and the Hon. Beatrix. *Below, left:* A small attendant, Miss Anna Gendel, daughter of Mr. and Mrs. Milton Gendel. *Above, left:* The Hon. Edward Lambton at Fenton. *Above, right:* The bride and groom, Mr. Henry Harrod and the Hon. Mrs. Harrod. *Right:* The couple with attendants walking through the graveyard of Doddington Church where high pyramids of daffodils were set in the deep windows of the candle-lit church, yellow spring flowers bunched at each pew. After the ceremony everyone returned to Fenton for a rather mediaeval breakfast: sucking pigs, gammons of beef, geese, hams, game pasties, and, of course, wedding cake and mulled claret. Over all, the scent of wood fires and a thousand blue hyacinths. Afterwards, wearing a scarlet Tartar hat with a pointed crown, this granddaughter of the fifth Earl of Durham left the bishops, the judges, the dukes, and the farmers to motor off with Mr. Harrod to Edinburgh on the way to Marrakech.





CECIL BEATON





This small glowing girl, daughter of Mr. and Mrs. Winston F. C. Guest and sister of Alexander Michael Dudley, aged ten, *all above,* is Cornelia Cochrane Guest, dignified, agreeable, and one year old. Named Cornelia for her great-grandmother, Lady Wimborne, Sir Winston Churchill's aunt, this appetizing child, whose father was Sir Winston's godson, has, Mrs. Guest said: "Eyes far bluer than the rest of the family, English, Churchillian eyes—really penetrating." What Cornelia sees pleases Cornelia. Templeton, her family's Long Island house, is a superbly ordered, totally comfortable sum of spectacular antiques, joyful colours, and spontaneous country living; of people in hunting, polo, golf, swimming, or dinner clothes; of voices speaking French, Spanish, English; of action, glinting from room to room. "Each room is different, with different periods," Mrs. Guest said. "We seem to live among dogs, friends, children, horses, talk, and, right now, a lot of playing pool." This easy atmosphere is spun from immaculately unhaphazard housekeeping. Cornelia's view of her family's world is largely from a playpen. From this level she is on fond terms with four Labradors, two beagles, a Saluki, a mastiff, and a poodle. In less familiar surroundings Cecil Beaton photographed Cornelia, *opposite,* plumped against shrimp velvet pillows on a yellow damask sofa behind a Chinese red lacquer table in the library. An unfussy child, Cornelia had become restive with the fuss. Time out. To cheer her Mr. Guest handed her a lavender-blue anemone. Sunshine again. Snap went the anemone. Snap went the camera. Everyone was pleased.

ONE-YEAR-OLD CORNELIA GUEST WITH AN ANEMONE, HER BROTHER, AND HER PARENTS, MR. AND MRS. WINSTON F.C. GUEST

CECIL BEATON



LONDON COLLECTIONS



SOFT NIGHT AIRS— LONG RIPPLE OF PLEATS, THE AT-HOME COAT TO THE FLOOR

London evenings are filled with softness—everything skimming, flowing gently to the floor. Two-piece white crêpe dress, left, in a torrent of tree-bark pleats to the floor. The blouson top has a smooth cowl neck, a soft band settled on the hips. By Creed. Silk fabric by Frank Leynes. The creamy at-home coat, right, deliciously smooth and heavy. Buttoned from throat to floor, with deeply cuffed sleeves to the elbow, welted edging everywhere. By Hardy Amies of silk and rayon (Hurel fabric). Dress at I. Magnin.

DAVID BAILEY

LONDON
COLLECTIONS

CRÊPE ON THE BIAS— THE GENTLE MOOD OF LATER-DAY DRESSING

Navy-blue crêpe, left, bias-cut everywhere. Long-sleeved blouson top with touches of white lawn at the neck, at the wrists. The skirt is smoothed over the hips, breaks into tiny pleats that ripple at the slightest movement. By John Cavanagh. Of Dumas-Maury wool crêpe. I. Magnin. Soft evening suit, right, in white silk crêpe. Sleeves cut in one with the jacket, deep bias yoke curves in almost to the narrow tie belt. A bias-cut panel makes deep unpressed pleats at the front of the skirt. By Michael. Of Ducharne fabric. At I. Magnin. All four pages were photographed in London at the town house of Lady Pamela Barry.

DAVID BAILEY



PERSIAN LAMB— THE NEW YOUNG BLONDES

Suddenly, Persian lamb has swung out of the dark ages, stepped up to the excitement of new blond colouring, new young coat shapes held by narrow leather tapes. Blond Persian lamb coat, left, pale as candlelight. Silky, small-bodied, with new width to the skirt, beige leather tapes tied at the neck, waist, cuffs. By Maximilian, of beige-dyed Afghanistan Persian lamb. Coiffure: Pierre of House of Revlon. The Persian lamb trench coat, right, in palest champagne beige, a beige tape running through flapped pockets, straps of fur at the cuffs. By Ben Kahn, of natural Afghanistan Persian lamb. At Gidding-Jenny; Bullock's-Wilshire; Creed's of Toronto. Echo scarf: Altman's. Coiffure: Kenneth.

PENN







SOPHIE

White featherworks of ostrich, *right,* the ravishing touch of the incomparable Sophie, on a black dress of fluent bias chiffon with a high-waisted strapless top. K.J.L. earrings at Saks Fifth Avenue. Coiffure by Sebou of House of Revlon. The mistiest elusive blue, *left*—a vaporous dress of chiffon, and the luminous bolero of beads that covers a softly wrapped strapless top. Fiorentina shoes. Coiffure by Kenneth. Both costumes by Sophie; made to order at Saks Fifth Avenue.

PENN

ROMANTIC EVENINGS IN THE AMERICAN CUSTOM

The beautiful dresses—with romance and enchantment in every flow, curve, and glisten—for important evenings starting now. All these marvellous looks, here and on the next four pages, are made to order with inspired expertise by great American designers.

ROMANTIC EVENINGS—
AMERICAN CUSTOM



LESLIE MORRIS

Champagne chiffon, beads bubbling, *right*, a look with Leslie Morris's kind of beauty—pale provocative aura of dress, in double layers of chiffon, pale blaze of beads on the straight little cardigan. A Leslie Morris design, made to order at Bergdorf Goodman. Shoes by Evins.

Scrolled in chalk-white beads and Far East fascination (of which Leslie Morris was an early discoverer)—the sleeveless dress, *opposite*, with an Indian man's jacket, both of orange ribbed cotton. A Leslie Morris design, made to order at Bergdorf Goodman. The coiffures on both pages, are by Kenneth.

PENN







STELLA

Cloqué, bell sleeves, and Stella's beautiful sense of spring, *left:* a bright yellow dress like an early flower—prim, young, and tender, all at once. By Stella for I. Magnin, of cotton and silk cloqué. Apex Art earrings: I. Magnin. Delman sandals. Coiffures on both pages, by Kenneth.

SCAASI

White silk organdie handkerchiefs, *left,* huge and spectacular—the ingenious Scaasi covers them in white linen flowers, wraps them points-down over a yellow silk dress with a bare top. Arnold Scaasi custom-made collection. K.J.L. earrings: Lord & Taylor.

SUNNINESS ON SIGHT: VIRNA LISI

A blond, leggy young Italian actress, Virna Lisi plays the wife in the far-out, funny movie, *How to Murder Your Wife.* She doesn't get murdered, does steal the show from practically everybody, proves it *is* possible to look ravishing in a pink hairnet over huge rollers—or cooking lunch in a sweatshirt inscribed, "Bash Brannigan, Secret Agent." A white-and-gold beauty with turquoise-blue eyes, she wears here a white dress strewn with summer flowers—and a make-up radiant with Elizabeth Arden's new colour, Sun Gold. Warm and lively, it's subtle enough to wear in the strongest sunlight. The big news is Sun Gold lipstick, a smooth, sunlit coral; and Sun Gold eye shadow—a silky powder, not a cream—dusted directly under the eyebrows to liven the eyes. Makeup, created for Elizabeth Arden by Pablo. The dress and shawl, of shantung organza, designed for Elizabeth Arden by Oscar de la Renta. Under Miss Arden's auspices also: the coiffure by Imo.

PENN



BEAUTY BULLETIN

HOW BEAUTY TRAVELS . . . AND WHAT IT TAKES . . . WORD FROM THE BEAUTIES WHO GO, GO, GO

This lady wakes up on a hillside off a small village in Provence circa 5 A.M. Drives to the Marignane Airport at Marseilles. Jumps onto a big jet from Africa that came in at 7:30 A.M. Disembarks, with her poodles, Paris, 8:30. At Kennedy, 1:00 P.M. New York time. 2:30 P.M., arrival, New York office. Ravishing. Azure-eyed blonde. Comfortably tanned. Entrancingly turned-out. By Chanel.

What's more, there are two of her. An identical twin besides. And it is frightening to try to tell them apart on the rare occasions you catch them together. Twin is wife of U.S. military man in Spain; mother of three, oldest fifteen; author of forthcoming travel book; creator of amusing collages. Ravishing, azure-eyed, tanned, and Chanelled. (The sisters exchange clothes for kicks, for confusing people.) "As the wife of an Air Force General, I ask 'when' rather than 'where.' The essential facet of appearance is a well-coiffed head, so a visit to Fausto, my hairdresser, begins my preparation." (Checked her previous Madrid notes. Found her fickle. Not long ago was promoting the other salons, "riptide of artists from Paris": Alexandre, his coiffeurs "outriders from his Paris salon"; Elizabeth Arden, with a fountain in the dryer room and "a crust of American efficiency with appointments"; Marcel, "a discothèque with waves of le jazz hot and the yé-yé from the hi-fi dulling the dryer buzz.") . . . If the trip is to be longer than a few days, takes a wig and two wiglets. "Especially useful for sea houses and yachts when a dry head can spoil the fun of swimming and water-skiing—and a wet one can ruin a gala evening. On partridge shooting weekends, too, when the winds blow over the plains of Castile, a hairpiece to cover the damage is *de rigueur*. . . . My cosmetics case is always ready—a small charged flashlight, toothpicks, soap, tissues, and prescription pills to counter upsetting food; cotton, nail polish, and remover; cleansing cream and foundation; eyebrow pencils and mascara; emery boards, hand lotions, baby oil, and cologne. As water has a way of being hard everywhere, I find that a few drops of baby oil and a dash of cologne in the bath water keep the chafe away." . . . Several small bottles of perfume with rubber stoppers for use in purse. . . . Notebook, pens, guide-books. . . . Drinks mineral water everywhere, the fizzy kind, and no alcohol at lunch; preferably a hot clear soup, boiled fish, and pale wine at dinner. Flannel-covered hot water bottle to sleep warm in tile-floored small hotels. Siestas in Spain and everywhere else, between sheets and in nightdress, shutters closed. Takes baby pillow to siesta, in Spain and everywhere else.

Which brings us to bedding. Said one strong-minded woman, who regularly beats a path around the earth: "Only one thing assures sleep in any strange country, and that is the comfort of the bed—it almost comes before food." So she carries an electric pad the size of a single bed, all plugs and converters in a small Vuitton case. "The moment I arrive, I plug it in." . . . Countess Sheelagh de Hoyos looks at it another way and counts as a great pleasure her own embroidered pillow slip put on over the hotel one. . . . Baby pillows are making tracks all over, (Continued, page 161)

FOR HIGH LIVING AT HIGH NOON

Slit sungoggles—one of the
greatest looks we've seen since we
discovered the Arctic and interviewed
the smartest Eskimos cutting any ice there.
The see-through part is polarized,
provides a ribbon of vision,
one sleek running lens that
reaches from ear to ear.
The people outside can't see you,
you can see *them*, sneakily.
When the sun goes down or the cloud
over comes, push goggles up for
fetching headband duty.
Dark lens with plastic frames,
orange as in evidence—or pink,
gold, white, blue, or darkly black.
Use them to filter fierce sun,
to murder glare.
Sea & Ski invented them
and here they mingle with a
chiffon-hooded coat created for
Elizabeth Arden by Oscar de la Renta.
Elizabeth Arden's Silver Jonquil lipstick.

PENN





BEAUTY BULLETIN

HOW THE BEAUTY THAT BEATS THE TRAVEL RAP STACKS UP

(Continued from page 158) have been making them with Miss Minnie Cushing for most of her twenty-two years. In addition she relied, for three months in the South Pacific, on olive oil with a dash of lemon for the battle of the skin versus sun. No lipstick, but lip pomade to wear in the heat. Coconut juice, which "doesn't make you more thirsty than you were at first sip." A Thermos of water for ship-to-shore visits. Sandals or no shoes at all. Bath oil, bath oil, bath oil. Siestas? Yes. Especially in Bangkok, 2:00 to 5:00. (In Acapulco, where the question of lunch might not come up until 5:00, of dinner until 1 A.M., she would siesta from 6:00 to 7:30.)

Another pillow that has travelled with its owner for all of her twenty-few years belongs to Miss Wendy Vanderbilt. Wherever she goes, Miss Vanderbilt does her own hair. Her small rollers go along tucked inside the big rollers, and a portable hair dryer is part of her luggage. Vanderbilt packing tip: two rows sideways in a large suitcase, instead of one row lengthwise, "easier to find, more fits in." (It happens Miss Vanderbilt wears size 6; for size 12, this might not work as neatly.) Other packers with interesting messages: Mrs. James Barnett of Bel Air, who rushes around between Paris and London, between the state of Washington and Washington, D.C., with every dress, suit, coat in its own polyethylene bag, on its own hanger; garments so packed will not be creased "because of the air that remains in each bag." . . . Au contraire, Mrs. Murray Ward, also Bel Air, also quick-moving wanderer, stacks up to nine dresses on a hanger in her travelling case, the initial dress with tissue inside it; able to get eighteen dresses into a suitcase this way. . . . The Marchioness of Londonderry takes another tack, rolls her clothes instead of folding them. . . . Mrs. Leo d'Erlanger keeps everything in transparent bags tied with ribbon, packs clothes with squares of coloured chiffon between, instead of tissue paper. . . . Mrs. Wyatt Cooper takes to the road soothed by one or the other of her extraordinary makeup carriers; a nineteenth-century alligator one, fitted with baroque silver bottles and jars, curling iron; a black leather one, the size of a square hat box, with a smooth-working interior from which a mirror jumps up, sides pull out, slim drawers—lined with immaculate white vinyl tile—emerge, gold-labelled black lacquer boxes hold things; a smaller, more compact makeup transporter—more the size of a photographer's location camera case "just right for a weekend"—is covered with beige-patterned canvas, lined with shiny red-brown alligator, a background for various silver makeup tools, including a tooth brush. . . . The out-of-town life of Miss Bee Dabney (whose in-town environs are described on pages 184-189) necessarily includes her paintboxes, one for painting, the other for her own equally arresting eye artwork (her eyeliner is an artist's shiny black watercolour applied with a sable paintbrush). . . . Lady Melchett keeps two identical sets of makeup—one on her dressing table, the other on the alert in her travel case.

Young women in their early twenties often have (Continued on page 210)

EVERYTHING'S COMING UP SILVER

The sterling face here is
strictly on the silver beam. (All
the better for travelling; you know
how handy silver is on the road.) Lipstick
that starts out ahead of the game with
silver built in; gets reinforced here
with an overcoat and undercoat of
unadulterated silvery colour.
These tune in on the silver idea:
the nails, the bone-white underbrow,
the luminous blusher. All the new spring
plot of Helena Rubinstein, who has encased
the lipstick in stalky tulip tubes and named
the thought Silver Lining, in honour of its
contents: six soft amber (as here)
through rosé shades, pearly
straight Silver Lining accessory
stick as accomplice. Through the visor
(remember Helen Wills Moody?) a woman
sees with silver light—a lovely move for travel
because there's no rimmed nose,
the hair gets held back
gratuitously. In several colours;
the silver here done by Halston
especially for this photograph. Necklace by
Laguna. Both at Bergdorf Goodman.

PENN

COMPASSIONATE TRAVELLERS

Soft Vuitton bag, air-weight vinyl, heavily endowed with pure leather trappings, favourite of Paris mannequins; Saks Fifth Avenue. To go with its browniness: the tan and silver of a well-coiffed Yorkshire terrier. Thermos with a silver-brown suède jacket, terrier-defyingly unbreakable; Rigaud Boutique.



ITALY

THE INDIVIDUAL LURE

Italian women delight in the Italian designers who share in shaping their lively destinies. Surprise, wit, infectious response to any diverting idea whirling through the Roman air, breath of change transforming each moment into a gesture of chic—all nourish the Italian woman's fancy which turns on a whim, the more outrageous for its total confidence. And the more marvellous at every turn for the Italian designers whose flair spins at the same spirited clip. For the tailor whose scissors race out the exciting dimensions of the tent coat and the poncho on pages 168 and 169. For the clothmaker whose unexpected and extravagant fabrics send a fantasied enchantment across these and the next four pages. Imagination explodes with the spontaneous brilliance of Roman candles—flirting and flaring off in all directions all the time. This is the individual lure that is Italy's hold on women, and a woman's hold on her world.



ASYMMETRIC PYJAMAS:
Flung like a great kerchief
aslant the body,
a pointed tunic ripples
down to one ankle—in a
limpid flow of silk shadowed
by yellow, green, and
orange flowers.
By Galitzine. I. Magnin.



ITALY



ART NOUVEAU PYJAMAS
New art of movement, left,
racing chiffon to the ankle
in a frenzy of pleats, a
swirling arabesque of orange,
red, and grey—intensified by
opaque silk. Nucci earrings.
New flare of art, right:
pink and turquoise-blue
scrolls interclash on a
splendid breadth of silk,
a magical dimension of
chiffon. Mimi di N earrings.
Both pyjamas and turbans by
Valentino, in Epsom Style silk.
In the background: great
fanciful tapestries in the
Marchesa Valeria Litta's
Rome apartment, the evening
setting for these four pages.

DAVID BAILEY



ITALY



BIAS-CUT HAREM DRESS, *far left:* **Oblique crêpe panels of night-sky blues and grey slant across the body—from bare, pent shoulder to voluminous harem hem. By Veneziani, in Frei silk. BIAS-TRAINED SACQUE,** *left:* **Black-and-white eyelet curves back into Watteau's century—clasped with black roses over rose-tossed white. By Forquet, in Abraham linen. Both pages photographed in the Rome apartment of Countess Pecci Blunt.**

DAVID BAILEY

ITALY

THE GREAT COATS:
The tent—at its greatest, *right*, lashed by leather and coming full circle at a double clip, as camel fleece reverses to turquoise-blue. In Satam wool. Turban by Canessa. Albanesi shoes. The poncho—at its greatest, *opposite*, broadsiding into the wind, taking the body marvellously under cover. In fog-green Forneris wool. Hat by Canessa. Stockings: Beautiful Bryans. Both coats, by Fabiani. At I. Magnin. The coiffures on these eight pages: Vergottini of Milan.

DAVID BAILEY



Bardot-Bardot

BY MARGUERITE DURAS

I have just been looking carefully at some photographs of Brigitte Bardot. Has something happened to this young woman? I think it has. Her body, though it may fit a shade less perfectly now inside that golden skin, is certainly still superb. No, it's in the face. A poignant hint of something frozen there. A tiny contraction about the mouth, perhaps, or around the eyes that was not there before? Always, that face was turned to confront the camera with royal negligence. Today, the mind keeps a watch on the face. That is the only difference. The face is posed. In other words, afraid.

Is the splendour of the morning ended then? By no means. But the first presages of evening are already there. The evening, dark with wolves? Yes. For everyone, actresses included.

At sixteen she was a young girl already perfectly formed and it must have happened to her quite naturally: she must have walked out into the street, and the very first person who noticed her and who had a connection with the cinema must have known straight away. She did not have to pursue her career: the mountain came to her. And during the years that followed she must have known, yes I'm sure she must, the eternity of beauty and obliviousness of age. Then there must have come a day when she found that she was twenty-one, another when she was twenty-five. I think it must have been about that time, as she reached the end of the first ten triumphant years, that she caught a glimpse of the stupefaction that was to come. Trotsky said: "Old age is the most unexpected of all things that happen to a man." It seems to have been at about this point in her life that Bardot was in fact found unconscious, one evening, on the Côte d'Azur.

She got back into harness and carried on as she had begun: affairs and films.

Then, today, suddenly the impossible absurdity is upon her: Brigitte, our young girl, reached, last year, the unbelievable age of thirty.

Paradoxical though it may seem, I don't believe anything has happened to Bardot from the moment when she first began to play her rôle until this very day, which finds her still playing it. Affairs and films. Nothing else. I mean nothing that would have provided any hold on time, nothing that would oppose any obstacle to its essential characteristic, which is to pass. Neither love for a man, nor love for Nicolas, her little boy. The newspapers may proclaim the contrary in their romantic columns every six months, but nothing has happened to her, I'm sure of it. The reprieve, even fleeting, won from time by love, by the indescribable astonishment of motherhood, or by the true experience of her art, a thing we shall return to, this is something that Bardot has apparently not known in life.

We do not create opportunities for forgetting ourselves, for destroying ourselves, without outside help. The Other is necessary. I feel certain that Bardot is unaware of any Other. Will she become aware? Is she in the process of becoming aware? Perhaps.

Meanwhile, time continues on its untrammelled course. Whether the game was worth the candle or whether it was not, there comes a certain moment, a certain summer, a certain day when it's all the same. And what remains? The unforgettable memory of the thing forgotten. When the books have all been balanced, that is what will remain after the final, inevitable wrack. Your eyes, at the bottom of the boat where you stretched out that summer afternoon, said Samuel Beckett, that is all. And it is enough.

There are scarcely seven years between Bardot and Jeanne Moreau. In reality, a gulf.

Jeanne took her age between her hands one day, examining it carefully, and said: "Let us make a pact. I will get less and less young, as I must, but you must not make any more surprise attacks."

"There are some women," Jeanne Moreau has also said, "who encounter age as though it were a swift and tragic ending, and who make one afraid for them. There are others, however, who give no cause for uneasiness at all. There's no doubt that growing old is the most natural thing in the world, but only on condition that you accept it as such."

I myself feel slightly afraid for Bardot.

But what does such a statement mean? What do we mean by the process commonly referred to as that of becoming a woman? First of all, does it exist? Yes. It exists and it is a change betrayed not only by more or less misleading outward signs but also by startlingly simple inner feelings about which there is no ambiguity whatever. What does saying farewell to youth entail? Renouncing our expectation of "everything" in favour of the possible? Accepting the universal injustice of time and no longer considering ourselves—to reverse George Orwell's phrase—a little less equal than others before this particular law? Yes, it is all those things. It is also to assume our true identity, et cetera. . . . It is to accept the effrontery of youth, which has the impudence to be eighteen when we are so much older. It is to feel fear and refuse to give it voice. It is to prevent (Continued on page 193)

In Mexico, Brigitte Bardot, that irresistible Big Cat that men do not want to tame, is making a movie, starring tandem with Jeanne Moreau in Viva Maria, *in which she is a farouche and ravishing revolutionary—booted, with long skirts and high-necked shirtwaists. Cool, determined, she has a wild, wonderful, unique freedom in her beauty. For her own reasons in this Louis Malle film, she is trying to change her image. Not a bath towel around.* Note: *This article on her is by Marguerite Duras, famous for the script of the movie* Hiroshima, Mon Amour.





MARINA CICOGNA

ACAPULCO: MRS. PATRICK GUINNESS AND HER BROTHER, COUNT EGON FURSTENBERG

Everyone came to Acapulco this winter from everywhere—France and Italy, Palm Beach and Nassau. They came for the gloriously basky warmth ("It's the only sunny place near Europe," said Baron Guy de Rothschild), for the powder-beige beaches, the jasmine-scented nights . . . above all for the life —an extraordinary mixture of openness and privacy, gaiety and seclusion. . . . There is twisting at high noon to mariachi music under a thatched roof at Paradise Beach, or sunning in shimmering stillness beside one's own pool. . . . Everything is wide open—doorways without doors, windows without glass, meals served in the open air. But there's also an enchanting feeling of privacy, even secrecy. . . . Pink cottages cached in green hillsides, reached by invisible, winding back driveways; gardens walled with palms, and terraces with vines; everything on different levels. . . . At Las Brisas—a clutch of villas and cottages flung down the slope like a pink Italian hill-town —Mrs. Loel Guinness stayed in January, often joined by children and friends; on these pages, her daughter and son, Mrs. Patrick Guinness and Count Egon Furstenberg, who had flown over from Palm Beach, and a guest, Contessa Marina Cicogna. . . . Mrs. Guinness was supervising the remodelling of a house she has bought nearby, the Casa Patricia (see opposite page), moving about among the workmen in sleeveless shirts and checked gingham pants. Here, she wears white sharkskin pants, a long-sleeved printed shirt; she often dined in white pants like these with a navy-blue T-shirt (no one dresses for anything). . . . Built in a pocket of giant rhinoceros-grey rocks and traveller palms, the Casa Patricia has bedrooms on one level; on others, the patio, a covered loggia, a swimming pool with a sweeping view of the Pacific. . . . Eventually, everything will be white—like Mykonos—with white rattan furniture, bright-blue upholstery, and flowers everywhere. (In the photograph opposite, the flowers are brilliant paper ones from the Museum of Popular Art in Mexico City, stashed in a laundry basket.) "The patio is the living-room," said Mrs. Guinness.

THE BEAUTIFUL PEOPLE IN MEXICO

IN ACAPULCO—RIGHT, AT HER NEW HOUSE, WHITE, OPEN, AIRY: MRS. LOEL GUINNESS. BELOW, CONTESSA MARINA CICOGNA—IN A LOCAL STRAW HAT—SUNNING BY A POOL.



SLIM AARONS





RIDING BESIDE THE OCEAN, M. AND MME. ALAIN DELON

...IN ACAPULCO

Looking like a rider in a Parthenon frieze, Alain Delon, brown, gleaming, stripped to the waist, often rode on the great curve of beach at Playa Revolcadero, near the Pierre Marqués Hotel where he and his wife, Natalie, were staying; a dashing horseman, he learned to ride in the Camargue. (In his tanned face, his eyes were the bright blue of a *Gitanes* cigarette box.) . . . Baron and Baronne de Rothschild and Baron de Rédé had a rented house, Villa del Mar, in the Las Brisas development, with a white terrace, a big blue pool, a staff of ten. Their lives followed the leisurely Acapulco pattern —off to the beach around noon, lunch at three-thirty, dinner at ten-thirty; cards till all hours. . . . Dolores del Rio looks unbelievably beautiful—brilliant eyes, smooth golden-tan skin, hair hanging loose in a thick mahogany-brown mass. At the Acapulco Yacht Club, she wore white sharkskin pants, a moss-green shirt, a Dior cotton kerchief. She and her husband live in Mexico City, come to Acapulco whenever possible to sail their California 26. . . . On this page, Count Egon Furstenberg, the handsome blond son of Mrs. Loel Guinness; the other young people belong to distinguished Mexican families who come all year around to their Acapulco houses, breezy as ship's decks. . . . The young sail, swim, skin-dive, go water-skiing and deep-sea fishing—for this, they start off at eight o'clock in the morning, return around two-thirty for lunch on the Yacht Club terrace. Some of the girls wear earrings in swimming, but no one wears a bathing cap.

ABOVE: LEFT, MISS GABRIELA WALTER; RIGHT, MISS MARIA FERNANDA FRADE RUBIO. BELOW RIGHT, MISS HILDA O'FÁRRILL

LEFT: MISS CLAUDIA TOSCANO WITH
MR. ANIBAL DE ITURBIDE, JR., AND COUNT EGON FURSTENBERG



ABOVE: STANDING, BARON ALEXIS DE RÉDÉ; BARON AND BARONNE GUY DE ROTHSCHILD, ON THEIR PALMY TERRACE



ABOVE: LUNCHING AT PARADISE BEACH— MR. ALEXANDER CUSHING, MRS. HARRIET SHAW



RIGHT: MR. ERIC INGERSLEV-NIELSEN AND MME. BETTINA GRAZIANO. BELOW: THE INDELIBLY BEAUTIFUL DOLORES DEL RIO (MRS. LEW RILEY)



SLIM AARONS



...IN CUERNAVACA

Jeanne Moreau has rented a house in the town of Cuernavaca—hidden, like most houses there, behind white, vine-covered walls—to use while she is in Mexico for the filming of *Viva Maria*, in which she co-stars with Brigitte Bardot; both actresses play girls named Maria. (The actual filming is at Cuautla, about thirty miles away.) Miss Moreau, brown-eyed and hazel-tanned, walks around her garden barefoot, wearing Cardin linen sheaths in pale Monet colours and round, childlike matching straw hats; buys bunches of balloons at the market; swims in the pool with her hair floating like Ondine's, singing huskily along with Charles Trenet records; and leaves a scent of jasmine on the air wherever she goes. . . . Also in *Viva Maria* is the American actor George Hamilton, *below*, who plays a bearded young Mexican revolutionary, the lover of both Marias. . . . Many people live all year in Cuernavaca, others come from Mexico City, an hour's drive away, for weekends. The Marquis and Marquise de la Rozière come often with their two daughters, Gaël, seventeen, *left*, and Marie-France, fifteen, to visit the Marquise's mother, the Honourable Mrs. Vernon, in Cuernavaca. Gaël—tall, slender, already a beauty—has enormous bright-grey eyes and long, soft brown hair. Both girls go to the Lycée Français in Mexico City, speak English, French, and Spanish, ride and swim beautifully. . . . Cuernavaca is high, circled by mountains, by clean-smelling forests of pine and eucalyptus, and by giant cactus plants—one variety looks like an enormous spear of asparagus. Jacaranda trees spread huge umbrellas of delicate lilac-blue flowers, all of which suddenly fall at once—leaving, around the tree, a lilac-blue carpet.

LEFT: MLLE. GAËL DE LA ROZIÈRE, A SEVENTEEN-YEAR-OLD BEAUTY. BELOW: IN MEXICO FOR THE MOVIE, "VIVA MARIA"—GEORGE HAMILTON

SLIM AARONS

ABOVE: JEANNE MOREAU AT HER HOUSE IN CUERNAVACA, WHERE SHE WALKS BAREFOOT IN THE GARDEN, SWIMS HAPPILY, CHESTNUT HAIR FLOATING, IN THE POOL. RIGHT: MLLE. MOREAU ON LOCATION FOR "VIVA MARIA"



MARINA CICOGNA

BERT STERN

THE GARDEN OF EVENING

WILDFLOWER STRIPES, WILDFLOWER SPILL

A ravishment of sudden colour flowers in the garden of evening, blowing new enchanted patterns against the body at the whim of the first warm breeze.
Opposite: A windfall of colour, tinged by twilight, scarfs one shoulder and swirls the body in a silken bias flow. By Mollie Parnis, in silk chiffon. About $250. K.J.L. earrings. Both, Saks Fifth Avenue. Dress, also Hutzler's; Gidding-Jenny; Gus Mayer.
Right: Clusters of petals fired by sunset drift softly to the ground in a transparent veil of colour caught at the bosom with a knotted stole. By Sarmi; dress in printed silk gauze (Borromeo fabric). At Bonwit Teller; Dayton's; Neiman-Marcus; I. Magnin. Earrings by K.J.L.
On these six pages: wildflower makeup for the garden of evening, by Fabergé.
For details about the makeup, see page 104.



BERT STERN

EVENING GARDEN: WILDFLOWER COLOURS

A bowknot tied at the throat, *left*, gathers interest to the bosom—open seduction for a jersey slither rushing along the body in a vivid tumble of pinks and greens. By David Crystal, in Ban-Lon jersey of Antron nylon. About $30. Earrings by K.J.L. Both at Bergdorf Goodman. Dress, also at Julius Garfinckel; Hudson's; I. Magnin.

A bias stream of silk, *above*, baring one shoulder, swirls over the body in a wild rush of flowers spiralled almost to the knee. By Nat Kaplan. About $90. Earrings by K.J.L. Both at Saks Fifth Avenue. Dress, also at Hutzler's; L. S. Ayres; Frost Bros.

EVENING GARDEN: WILDFLOWERS, WILD PLAID

Twining sprays, *right*, from a garden of wild colour, tangle lightly about the body—clasped high by a bow. In silk, by Shannon Rodgers for Jerry Silverman. About $90. Earrings by K.J.L. Both. at Miss Bergdorf of Bergdorf Goodman. Dress, also at Woodward & Lothrop; Rich's; Joseph Magnin.

Biased, bloused, and given free run of the body, wild plaid, *opposite*, skims around every curve—on the way to dinner now, day into evening later. In silk, by Adele Simpson. About $125. K.J.L. earrings. Both, Saks Fifth Avenue. Dress, also at Halle Bros.; Harzfeld's; Neiman-Marcus.

Free-blowing coiffures on these six pages: Marc Sinclaire of Pierre Henri.

BERT STERN









A threshold-look around the room

BEE DABNEY'S DRAWING ROOM

A room to draw in, and withdraw in. Bee Dabney's apartment in a marvellous old town house is all one room and a whole world where this beguiling young artist—born in Boston, trained in Paris, and now radiating from New York—lives and works. A very private world which you enter as into a secret garden, densely populated with flora and fauna both exotic and familiar. Flowers crowd Porthault pillows, canvases, museum postcards, chair seats, or thrust up fresh among green leaves. Animals eye the room from Bee Dabney canvases—a large white elephant framed on one wall, a cockatoo in mid-portrait on an easel, an imaginative drawing of a familial pet goose. Postcards of a Dürer rabbit, Géricault's frightened horse, Rosa Bonheur's unfrightened dog are stuck like invitations in the frame of an oval mirror. White porcelain roosters strut two bedside lamps, a wicker elephant supports a wicker table, and bees turn up in unexpected places—embroidered in bullion on Peal velvet carpet slippers, swarming about the lid of an eighteenth century crystal-and-gold cigarette hive, buzzing in the corners of paintings as the artist's signature. And Bee Dabney—where is she? Curled up in her flower bed of cretonne, linen, percale, and silk—a bower within a bower. Here, propped by pillows and canopied against draughts, Bee Dabney eats, reads, telephones, paints, scribbles, and mulls things over. An omnibus table holds everything she might need close at hand, from canvases to miniature TV and flower-push-button phone. Breakfast or tea is set out on a poppy-red or a deep-blue wicker tray. Her artist smocks, little embroidered Italian shifts in the same intense colours as the sheets and trays, are veritable nothings which slip in and out of bed. From her painting table, Bee Dabney can look across her meadow-green carpet and survey the other three provinces of her realm. To the east lies the fireplace, its blaze crackling out the smell of wood smoke and the warmth she loves. (She so hates draughts that she even thinks of her Kenneth-cut hair, shoulder-long and swooping forward over each cheek, as an instinctive *brise-vent*—like the bed swags about her (Continued on page 188)

LEFT: A PORTRAIT OF
BEATRICE WHISTLER DABNEY
TAKING TEA AND NOTES



PENATI

BEE DABNEY'S DRAWING ROOM

The Géricault "Horse Frightened by Lightning", on a postcard Bee Dabney brought back from London's National Gallery, exerts on her a perpetual fascination and special influence.



Bee Dabney scatters field flowers and wicker everywhere about her drawing room. Here, fresh daisies springing from a huddle of dried flowers, a wicker cachepot overshadowing a tôle pot.





One of Bee Dabney's oldest loves—a crewel study of a Sultan on silk. Her mother brought it back from a junk shop, and Bee Dabney has moved it from wall to wall ever since.



An extraordinary study of a horse from George Stubbs' book, *The Anatomy of the Horse,* 1776—the most treasured of all Bee Dabney's possessions. Drawing horses is now her major effort.

Bee Dabney at work. After courses at the Museum School of Fine Arts in Boston and the Beaux Arts in Paris, she had three one-woman New York shows, works mostly from commissions.



PENATI

The catch-all table by Bee Dabney's bed: canvases, sketch pads, paint sets, telephone, transistor radio, mementos, pastille boxes, and a miniature TV stashed in a honeycomb of shelves.

Lions in the Central Park Zoo saw a great deal of Bee Dabney before this sepia study was finished for Mrs. Henry Parrish II. Bee Dabney makes countless croquis, and works from them.





Bee Dabney at six, when she first began to draw—outside her family's house in Dover, Massachusetts. Prized postcard: Rosa Bonheur's painting of a shepherd dog. Line-up of brushes.

Lunch, a *fête champêtre* any day of the year

The hearth side of Bee Dabney's secret garden

PENATI

BEE DABNEY'S DRAWING ROOM

shoulders.) Above the hearth are scrambled many of the paintings and drawings which, along with her other possessions, shift nomadically from wall to wall, table to table. At one side of the fireplace a phonograph zings out Greek music; at the other, bookshelves and storage drawers haphazardly accommodate her art and research books together with her innumerable sketch pads crammed full of Paris, London, the Caribbean, the Natural History Museum, the Zoo, Aqueduct, and all the other places to which she races off with pad and pencil. To the west, Bee Dabney looks out on the studio side of her domaine. Here stand her easel and her drawing table with its high wicker stool, its row of mugs and jugs in Bristol blue, Cornish stripes, white earthenware, wicker—all bristling with brushes in tight bouquets. A canvas or two rest on the easel, and open sets of pastels add their sun-lit colours to the green carpet beneath. Looking straight across to the far, south side of the room, Bee Dabney gazes through a quartet of windows, their small panes dappled by an old London plane tree just outside. Green and white striped curtains drawn back at either end of a wall-to-wall window seat let the tracery of pale-green light spill onto a long, low drop-leaf table—with more beckoning clutter. When guests are expected for lunch, she spirits away the clutter, throws a green cloth across the table, and stages a delightful *fête champêtre* amid random bouquets of lemon leaves and field flowers. Her favourite lunch is a picnic: cheeses, salad, prosciutto, French bread, fresh fruit, a bottle of wine—served with the enchantment that is always effortlessly present in the room and in the artist herself. Bee Dabney's manner has candour, inquisitive eagerness, a shy trust. Glancing up from beneath long slanting eyelids, she lets her words slip out quietly. But her eyes, bright-full of life, miss nothing of the world beyond her garden walls. She seizes upon every detail, and takes it through the looking glass into her painting, as in the latticed tulip trumeau framing her private world—the room into which she withdraws and draws.





IGOR MARKEVITCH

A SECOND FAME: GOOD FOOD

BY NINETTE LYON

gastronomic journalism, I have discovered, can lead you a chase. To talk food with Igor Markevitch, the famous conductor, I found myself, a few months ago, on my way to Russia. "Come and stay a few weeks with me in Moscow," Markevitch had said one day in Paris. "I go there often for concerts and to give classes in conducting. We'll talk . . . we'll eat. . . ."

There were four of us: Markevitch; his Belgian secretary, Christa; my mother, who is the sculptress Nadine Effront; and myself. We stayed at the Hotel Ukraine, in big comfortable rooms, with several bathrooms, one of which we immediately transformed into a kitchen. Markevitch liked the atmosphere of Russian restaurants—the orchestras playing, the dancing, the interminable talk, the leisurely service—but even better he liked eating at home. So, like gypsies, we kept house in our *suite luxe*, with Christa and me doing the cooking.

I found marketing in Moscow an adventure. We never knew ahead of time exactly what we were going to be eating; one day, we served croquettes we thought were potato, but which were, in fact, sugared rice. For staples, butter, cream, *charcuterie*, we went to the *gastronom*. In the *kulinaria* we found such partly prepared dishes as stuffed cabbage, meat cubed for shashlik or cut in thin strips for stroganoff, plus croquettes, many of them dyed red with beet juice. For fresh fruits and vegetables we went to the great central market where farmers from as far away as the Caucasus sold their products.

Our dinners at the Ukraine were lively affairs, particularly when we reached dessert, for Igor Markevitch has a sweet tooth. At the sight of a zabaglione or a crème, his face brightened and his tongue quickened. Sooner or later, the talk always turned to food.

His favourite dishes, Markevitch said, were those of Russia, as cooked by his mother: her borscht, her *koulibiac*, in particular her *paskha*. *Paskha* is the traditional Russian Easter dessert, a creamy pyramid decorated with sugared flowers and candied fruits, marked with the Greek Orthodox cross and the letters X.B., standing, in Russian, for "Christ is risen."

"During my childhood," he said at the end of one dinner, "my mother's preparations for Easter dinner always amazed me. After the revolution, when we fled to Switzerland, food was my one tie with my homeland. I remember little things. The almond milk, for instance, that one puts in certain Russian dishes. To obtain it one had to press and press the almonds. I liked to do that for my mother.

"My mother had brought from Russia her book of recipes, the one given to all well-to-do young married women at the time. Reading certain recipes one understands the revolution better . . . 'Take sixty eggs, and throw away the yolks. Beat for twelve hours . . .'; or, 'If some friends arrive unexpectedly, to save the situation, go to the cellar, take a sheep, twelve litres of cream. . . .' You see from these recipes that there was never food prepared for less than twenty people and a proper house always had to be ready for the arrival of a dozen more. I saw one charming solution proposed in that cookbook: 'Take a boned pig and stuff it with another pig.' "

I asked him if he had a special dislike. "Garlic," he answered unhesitatingly, dismissing in one word a whole world of cooking. "And its odour. It is the odour of vulgarity. Whenever I conduct a concert in Nice, I see coming towards me beautifully dressed women, covered with jewels and minks . . . visions . . . then they open their mouths! What a combination—the perfume of Dior and the smell of garlic."

"Tell me about a meal," I said, "that particularly touched you."

"On one of my recent trips here," Markevitch said, "my mother came with me. As I wanted to give her a surprise, I arranged with my Ukrainian pupils to take us to ancient Poltava where my family's estate had once been. It was a long (Continued on next page)

The first fame of Igor Markevitch is as a conductor who hates show but who, with spare gestures, makes some of the showiest music around. A Russian who came to music in France, Markevitch has a special genius for pacing those violent French and Russian works that pound and thunder, pause for one lyrical minute, then thunder on: Berlioz's "Symphonie Fantastique," Stravinsky's "Le Sacre du Printemps." Somewhat of a prodigy in Paris musical circles before World War II, Markevitch, who was born in Kiev in 1912, became the last protégé of Sergei Diaghilev, creator of The Ballet Russe. At eighteen Markevitch conducted the Amsterdam Concertgebouw Orchestra, at nineteen the first performance of his own ballet, "Rebus." Since the war, Markevitch has been a guest conductor all over the world, living, when not on tour, with his Italian wife and their children in a chalet in Switzerland. He was photographed, left, looking benign and faintly mysterious, at the Paris house of his mother, Mme. Boris Markevitch, in front of her portrait by Tchelitchew.

trip. Upon our arrival we met a man we had known long ago. He resembled a seal, that man. What a jolt when he found out who we were. We had to find six other countrymen who had known my father, who had assisted at his marriage to my mother, who had attended my baptism. A magnificent meal was improvised: eggs, cream, cheeses, a beautiful duck, everything accompanied by bilberry wine. At the end of the day, just as we were to leave, two children came to me to give me a little box, asking me to open it . . . inside was a lump of our earth."

As he talked about the children of his country, his face took on the look it has when he conducts—that of contained emotion, of good humour controlled by intensity. "Have you noticed," he said to me, "how adorable the Russian children are, wrapped up in furs and wool? I always feel great joy when directing a work which includes a choir of young boys. Someone once asked me my impressions, after registering some students here. I answered I thought it ironic to have had to come to a Communist country to learn how the angels sing."

Here, three Russian recipes from the collection of Igor Markevitch's mother, Mme. Boris Markevitch.

Borscht
for four to six

2 pounds well washed, parboiled oxtail
2 pounds beef bones
3 large onions
2 carrots
3 stalks celery
1 large bay leaf
2 cloves, stuck in one of the onions
¼ teaspoon thyme
1½ cups white cabbage, chopped
1½ cups raw beets, peeled and chopped
2 tablespoons vinegar
1 large grated raw beet, or 1 cup beet juice
½ pint sour cream
Salt and pepper
4 quarts water

For the basic stock: place the oxtail, bones, onions, washed carrots and celery into a large soup pot with the water. Bring to a boil and skim carefully until no more scum appears. Add bay leaf, thyme, and pepper. Lower the fire to a simmer and cook, covered but with a little escape vent for steam, for 3 hours. Cool and strain. Refrigerate and remove fat.

Replace on the fire, add the cabbage, beets, and a little salt. Simmer very gently for 1½ to 2 hours. At serving time add the grated beet or beet juice and the vinegar. Serve in heated plates with a generous spoonful of sour cream and pass *koulibiac*. Note: *Borschok* or little borscht: strain the finished basic stock and add the same amount of cooked beet juice to make it red as wine. Do not cook too long or it may lose its ruby-red colour. May be served hot or chilled with sour cream.

Madame Markevitch adds that in country borscht there are potatoes and meat, as it is a main dish. In peasant cooking the favourite borscht was made with mutton.

Cabbage Koulibiac
for four people

½ pound puff paste
3 large onions, chopped
6 tablespoons butter
1 cup white cabbage, minced
3 hard-boiled eggs, coarsely chopped
1 egg yolk, beaten with a little milk
Salt and pepper

Heat the butter and sauté the onions without browning too much. Plunge the cabbage into boiling salted water for 1 minute. Drain thoroughly and add to the onions. Cook but do not let it brown. Season with plenty of pepper. Add the chopped eggs and let cool.

Roll out the puff paste into a thin oval or rectangle. Place the cabbage mixture on one side leaving an inch of dough at the edge. Paint this edge with a little beaten egg and fold over unfilled side of dough and press edges together. Roll the edge on itself and press down with the tines of a fork. Paint with remaining egg yolk. Place the *koulibiac* on a buttered piece of waxed paper on a cookie sheet and bake in a preheated 350° oven for 20 minutes or until golden and puffed. Cut in four pieces.

Paskha
for ten

1 pound cream cheese
1 pound cottage cheese
½ pound butter
1 cup heavy cream
3 egg yolks
1 cup sugar
2-inch piece vanilla bean or 2 teaspoons vanilla extract
8 ounces chopped citron in syrup
½ cup pistachios (optional)

Cream the cheeses and butter until absolutely smooth and lumpless. Make a custard of well-beaten egg yolks and the cream scalded with the vanilla bean and sugar. Scrape vanilla seeds into the custard. Cook, stirring, over an inch of barely simmering water until the custard coats the spoon. Cool a little, stirring, and add the cheese mixture. Add the candied fruit. If using vanilla extract, add it now to taste. Line a 6-cup mould with dampened cheesecloth and fill with the *paskha*. Fold over cheesecloth to cover. A flowerpot does very well as the *paskha* should drain. Chill 24 hours. Unmould and decorate with strawberries, sugar flowers, and angelica in the traditional Easter symbols, a cross and the letters X.B.

Bardot—Bardot

(Continued from page 170)

that fear from ruling our lives and to make it secondary to something else.

Something else that we can not of course invent all on our own, but for which we are, curiously enough, a little responsible. Out of this sea of change the rock eventually emerges; the word: existence.

Undisciplined, lazy, wandering through her many love affairs, such is Bardot, our young girl. We saw her grow up and we should very much like to see her take this corner, her thirtieth birthday, as smoothly as possible, calmly and thoughtfully, without suffering. One might even call it a national concern. For we love her. Every intellectual in France is a follower of hers. The public as a whole is divided between the men, who are all in love with her, and the women who, sometimes, admit that they are. She, Bardot, has no partners, or at least moves in no particular circle. She does not seem to return the friendship the intellectuals feel for her. She loves most the people who divert her, or who interest her, if you prefer, the amusing patrons of St.-Tropez bars, young, lonely people, melancholy and charming, from any walk of life.

Fundamentally, she is alone, quite alone at the head of a little company that doesn't exist. And how could it exist? It's not easy to say. Where would she find her peers?

She finds life very tedious. I am not making anything up: the fact is well known. She wanders through her various houses, all furnished with whatever antiques are the fashion of the day, not knowing what to do with herself. Nature has fortunately endowed her with a delicious gift for idleness, but even this does not suffice to kill the time. So she invents childish games for diversion. She is said to have a sense of humour, wit, even to be a first-rate business woman. It's possible. She entertains very little.

Lover succeeds lover, the years fall, and it is as if we see the impalpable passage of time over this marvellous face only in abruptly revealed stages: her films. Whether or not Bardot has changed is a stock subject of conversation in France. I have read in *France-Soir* that there is always some harmless, gentle maniac lurking in the staircase of the building where she lives, longing only to see Naples and die. Like Napoleon, she has become a part of the madman's world. These are signs that she has reigned now for ten years over our hearts, our senses, and our movie world. She reigns over them still. She still falls in love as readily as ever and lives alone with every lover while she is still in love with him. I feel quite sure that she has never felt the ending of a love, the terrible void of the heart when it is left alone and free.

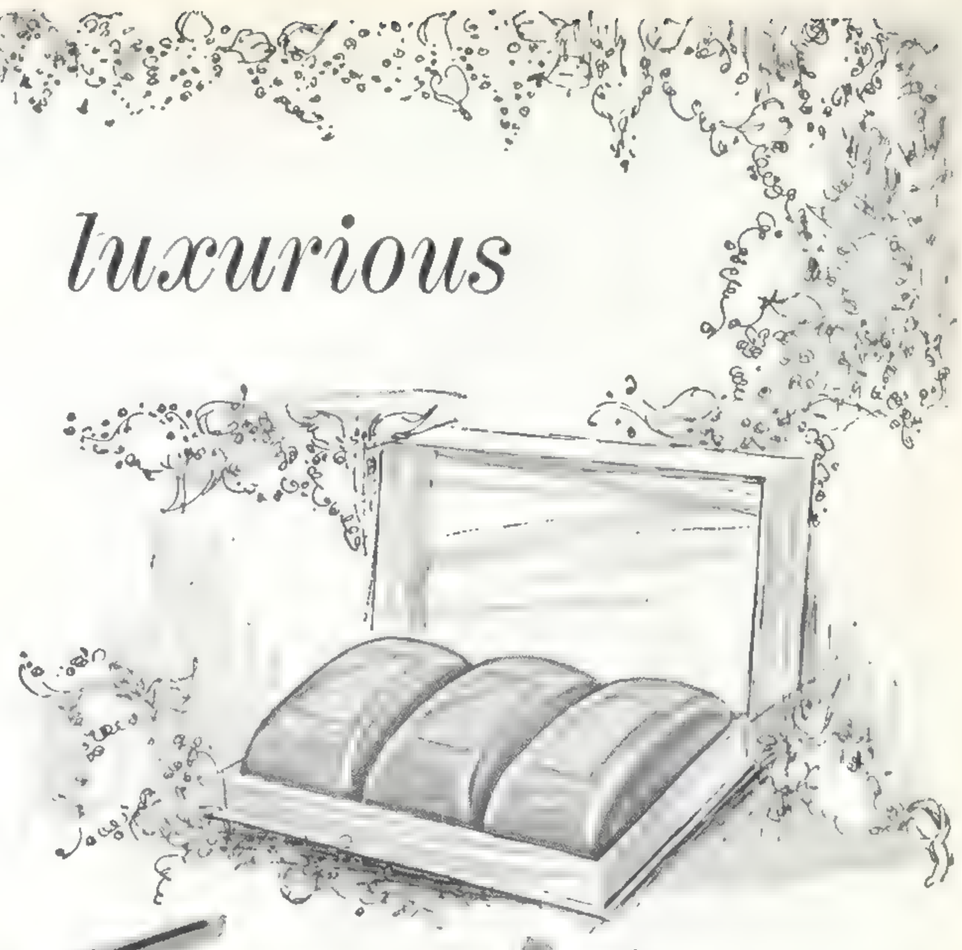
She experiences the other tragedy: going immediately from one love to the next. Has she ever known what it means to come down to earth between two affairs, to pause for breath? I believe she never has. She is still whole. No one has yet broken the toy. Any woman in the world would be just the same if people had done her "the irreparable wrong of loving her too much." Listen to the words of a man who lived for a year with her:

"She is so beautiful, so extraordinarily desirable every instant she draws breath, at no matter what hour of the day or night, whatever mood she's in, whether she's gay or sad or bored, she is so desirable that life with her becomes a hell of desire. You can't help wanting to touch her, harassing her, living in terror of losing her. . . . I think they must all have driven her to distraction, and I did too. . . . It's enough to drive you mad. . . . I was mad the whole of the time we were living together."

He tells us why: when a man attracts her, Bardot goes straight towards him, nothing gets in her way, wherever she happens to be, in a café, in her own house, or in a friend's house. She goes over to him there and then, without a backward glance for the man she is abandoning. That evening, either she comes back or she doesn't come back.

And so, never having been abandoned herself, she is un-

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Bardot—Bardot

(Continued from page 193)

touched by the knowledge of how atrociously painful such a thing can be, as she is untouched by so many things. Though she has left a fair number of corpses in her wake, she herself is still intact. That too is partly what I meant when I said that nothing has ever happened to her.

From this sublime body, at the glorious peak of its youth and vigour, a child was made. But the miracle did not take place. Those around her regret that Bardot stopped caring for the child except in the most perfunctory way. Why did she? Partly, no doubt, because she no longer felt sufficient love for the man who gave the boy to her, but also because at that particular moment in her life she lacked the inner means to move on into motherhood. The impulse was thwarted in her by some inner mechanism of self-defense. The pitiless and, in this case, inevitable Other that the child would have been, this rival to herself, was avoided, was never faced.

She, she herself, was the child. And perhaps is so still today. Hers the freedom, the enjoyment of life, the pleasures. Yes, of course, but it isn't as simple as that: tomorrow will be so vast and empty that she won't be able to fill it all on her own. The bounds of egoism must be enlarged, or else. . . . But it is inevitable that she must experience it later on, even she, the anxiety of being alone inside herself.

It's odd at first glance: she wants to be solitary, herself, and whole; she is, and then, alone in a bed, she suffers torments that will not let her sleep. But there is no real contradiction. She must have someone to carry her sleep for her, to escort her. The little girl we all find so adorable is childish even in this inevitable and basic solitude: the other person's sleep is meant for her. I do not say that this is egoism, no, I am saying something quite different: that Bardot is so much a creature of myth that she is mythical in her own eyes, too.

In every one of her lovers there is a little of the Gentleman of the Bedchamber, whose job it is to see she doesn't sleep alone. What does strike one as curious, all the same, is that though they were all aware in advance, every single one of them, of the danger that lay in loving her, not one of them turned back.

It is not malice that makes me discuss our idol in such terms. She is discussed a great deal, but not often seriously, and that to me indicates a certain contempt. She deserves that someone should refuse to lie, from time to time, when discussing her power or her mystery. She appears very simple at first glance, but it is probably the same false simplicity apparent in the bodies created by modern chemistry.

This same lack of definition that we notice in her person, in the Bardot self, is also apparent in her career.

She has really not made very many films in the twelve years she has been a star—from her eighteenth to her thirtieth year. Thirty-six films in all, from *Le Trou Normand* to *Le Mépris* and *Dear Brigitte.*

I have a list of Bardot's films here in front of me. How strange it is: although there is not a single director in the world who does not dream of using her, this list contains not one great name, not one genius of the cinema.

Her films often play to packed houses, and there are some among them—*En Cas de Malheur* would head my list—which are remarkable. And yet, you get the feeling when you see them, or when you go to see them again, that the whole of Bardot is somehow not in them, that the outline they give of her is not complete, almost that you are being shown only a perfect stand-in of the real Bardot. Are we going to see the real one now? We hope so. It amounts to a national goal.

Or is this the reason why she never cloys? Because we never feel that she is giving the whole of herself, because she never brims over with the intensity of her acting? I can not say. It would be possible to watch miles of Bardot film without fatigue. She is filmic in the way that nature itself is filmic, like cats, like lions. But, like them,

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Bardot—Bardot

(Continued from page 194)

she is still a "coming attraction," she has yet to be caught on film. The lion has never yet been seen on film expressing the utmost possibility of its strength; no lion has yet devoured its director. It is the same with Bardot.

No young girl can be seen once and for all, fixed in the eye forever, simply because a young girl is in the process of becoming. To fluctuate is the essence of her being. Of course. But this explanation ceases to be entirely satisfactory when one remembers that Jeanne Moreau, when she made *Les Amants,* was the same age Bardot is now. The explanation is in Bardot herself and not elsewhere.

The inevitable disappointment inherent in all anticipation is of particular interest when applied to Brigitte Bardot. We shall never again see her in a new film at the age of twenty, say, or even twenty-nine, and yet it's almost as though that is what we do expect to see. Here she is, past her thirtieth year, while we are still looking to find her as she was in the very freshness of her youth. But then, may this disappointment not be the sign of absolute success? Again, perhaps.

All the same, she has still not experienced what Jeanne Moreau did with *Les Amants,* or Rita Hayworth with *Gilda,* or Ava Gardner with *Pandora and the Flying Dutchman,* by which I mean a *real movie experience.* That strange and often tragic coincidence between the woman and the actress is a risk she has never run. There is no conflagration as yet on the horizon of her career. And behind her, no single film of incontestable worth, unblemished by doubts, irreplaceable. Each of her directors in turn thinks he has "caught her at last," but this little girl from the pages of a children's storybook continues her solemn way from one film to the next like a schoolgirl who listens with only one ear, willing to recite her lessons for us now and then, but halfheartedly, moving only her lips.

You will say that perhaps she was not an actress to begin with but a dancer, that if she had been plain she would have chosen some quite different profession, that her beauty alone forced her into this career, and that it is no fault of hers. I would answer that here, precisely, is what is so interesting in Bardot's case. To begin with, she did not say no to this career. And then, she is certainly a good enough actress to prove that any girl in the world can become a good actress given the same conditions.

And if she does not explode in her films it is not because she is an actress incapable of exploding, but because she is a woman in whose nature there exists an impossibility of explosion. For it is precisely at such a moment that the fundamental nature of the person becomes involved and shows itself on the screen. Jeanne Moreau after *Les Amants* became seriously ill.

So Bardot's films, like her life, prove what? Let us not mince words: her profound virginity, her virginity of conscience; a virginity maintained throughout that most gruelling of ordeals, success, and even protected by it. She is like the little tightrope walker I met once who could not remember the first time he got up on the wire and in consequence could not imagine the anguish of having to learn, any more than he could imagine the fear that others felt on his behalf.

We are sorry that nothing more important has happened to her yet than becoming our idol, that some great, strong wind, some force unknown to her has not swept its way through her life in recent years, that she has not committed some grave and beautiful error. But how is it to be avoided? How can we help her to avoid it? If indeed that is what we wanted. One day, when she has discovered that what is happening to her today, or what will happen to her tomorrow is nothing other than the common lot of humanity, then she will turn to face it, and examine it, to the great delight of our eyes, our minds and, need I add, our pessimism.

TRANSLATED BY DEREK COLTMAN



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VOGUE'S READY BEAUTY

There is a little girl who has a little curl

. . . and it is *not* right in the middle of her forehead. It is all over her pretty little head. That little girl went into hiding for awhile, but back with us she is again, curlier than ever and looking, as one swinging Paris hairdresser put it, diabolically angelic—"*diabolique et angélique.*" (There is a distinction here—*diabolique* is short curls, and *angélique* is a long pouf. Either way, it's curly.) . . . In addition to fashion, this little girl has something else going for her. Its name is squalane, in its original state known as squalene, and it's an essential part of the natural oil that normally lubricates the hair. The Helene Curtis bio-chemists have gone to some trouble to incorporate it in their new permanent wave—First Time, thus named because this is the first time anybody has successfully captured squalane in a hair preparation. The intention of permanents is to change the inner structure of each hair shaft, and on the chance that this necessarily includes stripping the shaft of wholesome oils, First Time proposes to replace the errant lubrication and generally endow, with young glitter, hair that is angry at previous permanents or colouring operations. As a matter of fact, Helene Curtis's First Time permanent promises to be a therapeutic move for any hair. A move that curls—timely-like. . . . When you see the blue oil floating on top of the Helene Curtis waving lotion in your beauty salon, remember that it means squalane—and therefore it means well.

The international case for the flashier lash

First, women wanted the natural-looking fake eyelashes, real-hair ones that simply made their own look more heavily endowed, sneaky ones that made people think, "Isn't she the lucky girl!" . . . Now, women want people to know they've gone to the trouble of fakery. They mix blue/black and green/black with straight black, often use three pairs of fur lashes at night (one and a half to each eye). These are the findings of Eylure, an English firm that reportedly turns out, lash for lash, more eyemanes than anybody else in the world. Turns them out, for instance, for Cleopatra and other movie heroines. Turns them out ready-trimmed, preshaped, tailored for left and right eyes. Self-adhesive, may be worn three to five times before adhesive needs renewal (adhesive comes in the package). . . . In Bangkok, (Continued on page 198)

the skimmer dress on page 6.



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The brisk sweet look of linen

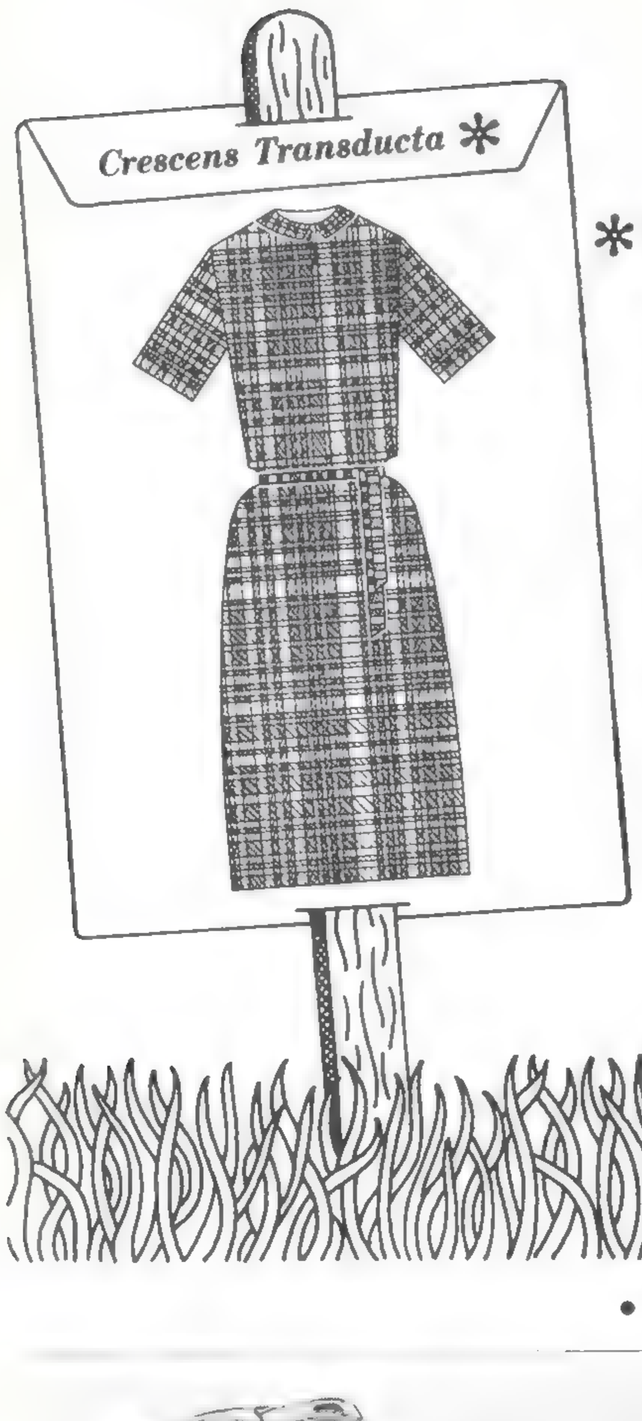
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Crisp, clean-white linen dress for everywhere there's sun—unsleeved, uncollared, briskly skimming the body, with a narrow linen tape to tie just in front. At its prettiest worn with a suntan and a little Amish bonnet of white silk twill tied under the chin. Dress by Pat Premo, of Moygashel linen. About $50. Woolf Brothers. John Frederics hat.





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VOGUE'S READY BEAUTY

(Continued from page 196) said the brothers who mastermind Eylure, women are absolutely false eyelash *addicts;* use heavy black full ones at night, half lashes at sides for day. . . . In Tokyo, they're pursuing the Western eye-look, demanding great thickness and fullness. (Eylure lashes there made with shorter band in deference to Oriental eye.) . . . Big market in Zanzibar, all over East Africa, for that matter. There, lashes move slowly to trading stores, often three hundred, four hundred miles apart, serviced by camel caravans and jeeps. Once at trading store, lashes move madly. . . . Most laggard re false eyelashes: The Netherlands. . . . And in Florida, Eylure has noticed this: their dense fur lashes worn on the beach as a protective device—as alternates to sunglasses.

It's all over now



Down and down it goes. Round and round it goes. All over it goes. That old black magic, *scent.* And this is all over, too. Any tendency to let any bit of the body escape a brush with fragrance. Any thought that soap and water are all one needs to move alluringly through the day—and evening. Total fragrance is the idea, and it is implemented most recently by A Veil of Arpège, a new balm by Lanvin meant to smooth, soothe, and scent every round inch of the body. The colour and consistency of melted butter—if you can imagine butter embraced by the promising scent of Arpège—it glows "gilt-i-ly" through its frosted bottle, reminding its owner of the pleasantries inherent in after-bath emollientation; of the good will towards oneself in preparing the state of mind for the day; of making the retiring moment more attractive (and more constructive, too, since Veil of Arpège will be working on one's rough spots while one contemplates one's dreams). Just as a foundation serves as a base for makeup, A Veil of Arpège is a foundation, a solid one, for perfumery—a solid foundation for the day.

Soaring through spring: checks from Britain



DAVID BAILEY

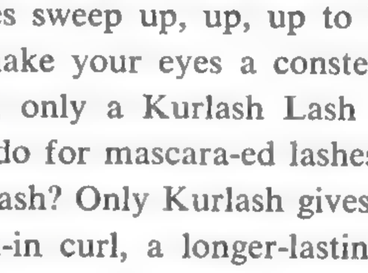
Beige and navy-blue tweed suit, all hounds-teeth and full of snap. The single-breasted jacket has a seam just above the waist—curves close to the midriff as though the mannequin were walking against the wind. Underneath, a soft easy navy-blue crêpe blouse, its own scarf flying about the neck. Photographed at London's airport, Heathrow, beneath the spread of BOAC's remarkable new jet—the Super VC 10. All its four jets are on the tail, leaving noise and vibration behind. ("Triumphantly swift, silent, and serene" is BOAC's phrase for it.) Starting April 2 the VC 10—so far seen only in Europe—will streak across the Atlantic daily, London to New York. Suit by Michael. At Best & Co.; I. Magnin. Bag by Gucci.

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unless...

lashes sweep up, up, up to heaven to make your eyes a constellation. This, only a Kurlash Lash Curler can do for mascara-ed lashes. Why Kurlash? Only Kurlash gives lashes a set-in curl, a longer-lasting curl. And Kurlash lasts a lifetime . . . it has an automatically removable pop-out lash setter that can be replaced for a pittance. Kurlash Lash Curler $1.25; refill 25c. Also available in Canada.

P.S. Of course, Kurlash makes mascara. It's that provocative one that's waterproofed, stays moisty, looks natural.



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Jackson Hole, 1916-65: a Reminiscence

By Felicia Gizycka

EDITOR'S NOTE: *The author's mother was Eleanor Patterson, who became the editor of* The Washington Herald *in 1930. In 1939 she bought both* The Herald, *a morning newspaper, and* The Washington Times, *an evening paper, from William Randolph Hearst and as sole owner and publisher combined the two papers. Mrs. Patterson's grandfather was Joseph Medill, chief owner and publisher of* The Chicago Tribune. *Her father, Robert Patterson, later became publisher. Her brother, Joseph Medill Patterson, ran the paper with her cousin, Robert R. McCormick, until he founded* The Daily News *in New York. Mrs. Patterson was usually known as Cissy Patterson.*

When my mother and I came to Jackson Hole, in 1916, the West was in a state of transition between the old and the new. It was only twenty-five years after the first settlers had arrived, and there were only two dude ranches in the valley; indeed the word "dude" was newly coined. There were no tourists, no cars, no telephones. There was no plumbing in the entire valley; electricity was confined to the town of Jackson.

No one foresaw a future in which Grand Teton National Park would buy up most of the old homesteads, and two million tourists would pour through the valley every summer and go north to Yellowstone National Park in a few hours, or that a highway would make it possible to come over Teton Pass from Idaho to Jackson Hole in one hour flat.

This is a small valley, completely surrounded by mountains. It is beautiful and cosy. You feel safe, tucked in by the Continental Divide which is a gentle swell, on the east side, the Snake River Range on the south, and, on the west, the Grand Tetons which form a wall between Idaho and Wyoming and rise from the valley floor like a gigantic eruption of great, sharp, grey peaks that look as though they had been born overnight.

The Grand Teton is like a great grey flame blown sideways in the wind and then turned to stone. The Snake River wriggles along the floor of the valley plumed with green cottonwood trees, and a series of mountain lakes are strung along the foot of the Tetons. The fishing in the valley used to be wonderful and still is good. You can still get on a horse and ride off into big country. I love the Western expression, "He's gone off into the timber." Or that most evocative one, "He's lost out in the tules." That word is pronounced "toolies" and is Southern in origin: a tule is a bulrush in a swamp.

When my mother and I first came in, as they say, Teton Pass was a dusty wagon road, and it took the better part of a day for a wagon and a team to get across. We had made the long train trip from the East to Salt Lake City, where we had spent the night, and then taken the train to Victor, Idaho, on the other side of the pass. We had slept in the Killpack Hotel, which had a sign saying "Loby," and was the gathering place for the cowpokes who sat chewing tobacco and aiming at a row of tall cuspidors. We had tried to eat a dreadful dinner.

"Boiled bedroom slippers," my mother said.

By morning she had already had all she could stand. Back East she was used to being waited on hand and foot. She was considered helpless and delicate, although when she flew into a rage, strong men ran and hid. She was auburn-haired, brown-eyed, and tall. When she walked across a room you watched her, for she was the most graceful human being I have ever seen. She ambled across the room; she melted into a chair. She commanded everyone's attention. She was made for tea gowns and dresses with long trains. Not, you would say, for the big outdoors. We had spent the two preceding summers at Newport, which hardly prepared one for the rugged life. I had been dressed in white ruffled clothes, waited on, and totally dominated by a governess, who would not let me run barefoot lest I catch cold.

The Bar B. C. Ranch sent a team of horses and a crude homemade ranch wagon and driver to fetch us, and it took the entire day to "drag us acrost," as my mother had brought seven trunks and a maid as a matter of course. When the grade got steep and the load was too heavy for the horses, the driver had us walk. I remember my mother striding ahead in her lovely long-skirted tweeds from Paris and her custom-made walking boots. She looked like a

(Continued on page 203)

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VOGUE'S READY BEAUTY

"Always look down into the mirror"



"A beautiful thing, alert, serene—with passionate, dreaming, wistful eyes, dark and deep as mysterious skies." Adela Cory, who wrote above in her *India's Love Lyrics* (surreptitiously, under the name of Laurence Hope), created a small collection of poems very big on eyes—"changeful," "too proud to weep," "the Dark eyes, so Eastern, and the Blue eyes from the West." . . . Changeful indeed would those eyes be—to Eastern-style, Western-style, darkly or slightly mysterious style—under the auspices of two interesting new eye transformers. Which are: Germaine Monteil's two tones of cake eye shadow for lid and bone and her French-recipe cake mascara with its curl-and-separate brush. . . . The eye shadow comes in a two-part compact, one part light version, one part dark version of topaz, green, blue, or amber brown—these for day. These for night: illuminated blues or greens, in light and dark combinations. The contouring tool is a first-time stick with tapered brush at both ends of handle (picture above), one for the light shade, one for the dark, the flat edges of each for broad strokes, the tapered tips for corners. Having chosen your colour scheme, the sculptural possibilities are endless. For instance, *to minimize a plump lid,* stroke the brows with dark to a softly-arched and tapered stance. Brush the lid from nose-top to slightly beyond eye-corner with the pale. Dust the under-brow region with dark. Pencil lower lid. . . . *To bring out deep-set eyes,* begin the brows well above the inner corner of the eye, arch them emphatically, and end with an uptilt. Use the light shadow over the entire lid-to-brow area, apply the dark at the roots of lashes. . . . However the eyeshape, the lashes will leap to attention in response to Monteil's new French Formula Cake Mascara. (Monteil advice on mascara: always look down into the mirror; easier to see what you're doing, to keep things under control.) First, wriggle the brush down and outwards. Then brush, twirlingly, up. If you have any lower lashes at all, brush them. . . . The thinking: to leave an amateur eye-artist with a quite professional glint. . . .



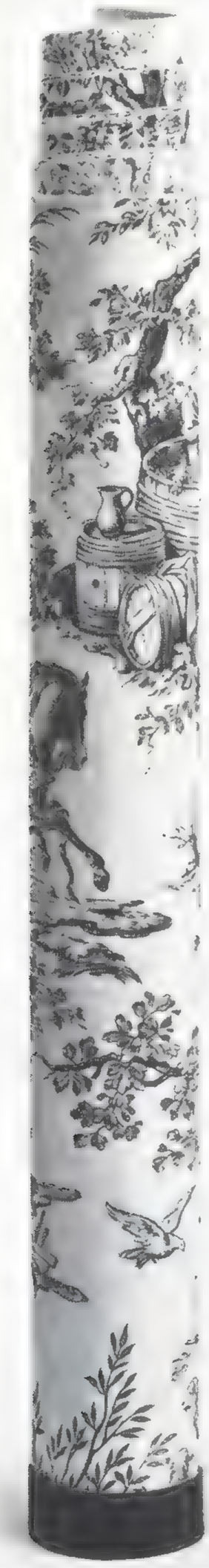
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Line on Lingerie

Understatements in naked-beige

The most marvellous undercurrent is running through the year of the body—women are dressing not only with an eye on the skivvy dress-shape, but on the shapers that make it work. And they've never been softer, prettier, done more for you. We've found some delightful understatements along those lines: A barer-than-skin brassière, sheer as cobwebs, that makes only the most natural difference in your shape, hooks invisibly in front. In naked-beige sheer nylon net; $3. With it, you might wear a tiny pantie-girdle—also in naked-beige—that dips comfortably low at the waist, rises high on the leg, shapes up beautifully under pants as well as under dresses. Of Lycra, it costs $5. This and the brassière, by Treo, sold at Bloomingdale's. When a little smoother midriff is what's wanted, try a beige strapless brassière that sleeks all the way to the waist, dips low in back. The cups are covered with lace, the waist held by a concealed band of elastic. By Lady Marlene, of Lycra, Dacron, and nylon lace. It sells for $10 at Macy's. Spring and summer is the time for bare shoulders, amusing cut-outs, and the strapless brassières they call for. We've found one in lace-covered beige with stretch straps to use or not; underwired cups have a quilted, cloud-light lining. By Charmfit, of Ban-Lon and Lycra, it costs $6 at Bonwit Teller.

Handkerchief linen, airy charm

There's nothing quite like the feel of handkerchief linen. Soft and light in the hand, cool on, always as fresh as though it had dried in the sun. We've come up with a brassière, a half-slip, and a pantie-girdle—all with that unbeatable freshness. The brassière is lightly shaped, lightly underwired with tiny hand-embroidered blue flowers edging the top of the cups. It's handkerchief linen with a Lycra back strap, costs $14. The white pantie-girdle has a natural-back seam and a smooth handkerchief linen front panel dusted with the same blue flowers. Of linen, cotton nylon, and Lycra, it's $14. The white half-slip—again handkerchief linen—has a light tracery of embroidered flowers at the hem, costs $15. They're all by Character; Saks Fifth Avenue has them.

Refreshers in white

White—and all the crisp freshness it implies—has a lasting appeal. It's particularly pretty in the form of a gentle brassière with Alençon lace cups cut on the bias and shaped by a single dart. The look is young, natural, smooth. By Sarazin, of nylon lace and lace-patterned Vyrene; $11 buys it at Bonwit Teller. Another white lace brassière has smooth moulded cups, a Kodel lining, and a minute scalloped border extending up the inside edge of the straps. By Accentuette. It's $11 at Saks Fifth Avenue. One of the most luxurious brassières we've seen is completely covered—even the straps—with white Calais lace of nylon. The underwired cups are lightly shaped by a soft lining. The same Calais lace forms panels over the hips and legs of a long, sleek pantie-girdle. Smooth, everywhere, seamed to curve naturally in back. This and the brassière are both by Marja. The perfect thing for summers spent in pants is a white pantie-girdle, tiny as a postage stamp, with an inside front panel that smooths invisibly. By Sarazin, of Lycra. It costs $8 at Lord & Taylor. Thoughts of supple bias-cut clothes give rise to thoughts of smoothing the outline of the body. The answer here might be a white all-in-one that has sheer point d'esprit cups, is cut smooth and high on the legs. This by Sarazin. Of Lycra. $14 at Lord & Taylor.

Jackson Hole

(Continued from page 200)

big wildcat and her red hair flamed in the mountain sunlight. The maid hobbled along in the rear. You could feel *her* state of mind. I, however, was in ecstasy at the wildflowers, the tall pines on the slopes, and the clear topaz-coloured streams.

When we arrived at the ranch, seventeen miles north of Jackson, it was dark, and rain had commenced to fall. We were drenched. My mother wanted a hot bath, a soft bed, and dinner on a tray. But the owners of the Bar B. C., Struthers and Katherine Burt, and their partner Horace Cairncross, were giving a fancy-dress party in the main house, and the party was in full swing. Katherine Burt's first words to my mother were: "Hello, I'm a cave woman."

My mother announced that she was leaving the next day. But the next day she sent the maid back East with six of the seven trunks, and we stayed at the Bar B. C. all that summer.

Late in August my mother went on a hunting trip, and I went along. We had a boy to cook and help with the horses, but our guide was a man who called himself Cal Carrington. Nobody knew his real name or where he came from, although it was well established that he had been a horse rustler. Tall and powerful, with a great chest and the bowed legs of a rider, he had fists that looked bigger than his head. Although he was in his early forties, his face was seamed and lined, "like a walnut," my mother said.

One of the greatest game hunters and horsemen I have ever known, he could see game that other people couldn't see with field glasses. Even so, it took twenty-one days for my mother to get her elk. We had ridden three days to get to our camp, at the Soda Fork of the Buffalo River, northeast of Jackson Hole. We began running short of food. Finally it snowed, as it sometimes does in the hills at the end of August. My mother enchanted Cal and myself by reading Tolstoy aloud to us, as we huddled around the stove in her tent while the snow hissed on the warm canvas.

Years later Cal told me that Quincy, one of the mares in our packtrain, had come along at the end of a rope one dark night in Quincy, California.

"I wintered slowly along the southern route," he explained to me earnestly. "I rode my other horse and packed her, and that's how I come across them deserts, camping along the way. Quincy, she'd come and get a piece of hotcake for her breakfast every morning. I come into Jackson Hole in the spring and joined Burt's outfit, because I decided it was time to get respectable and go into dudin'."

The next summer my mother rented The White Grass Ranch. Cal came right along with us. She finally argued him into letting her buy his ranch in Flat Creek Canyon on the south side of Sheep Mountain, east of Jackson Hole. He had homesteaded there to hide stolen horses, for the canyon is narrow, and as he said, "I could see the sheriff a'comin' either way."

Under his tutelage she became one of the best big game hunters in the country. On horseback and afoot, they crossed tough country. She would quarrel with him often and say she couldn't go another step. But you can't argue with country like that. She would have to go the way he told her. After she built several cabins at Flat Creek, we spent every summer there. Cal hated every boy who worked for us, for he hated all boys, most men, and quite a few women.

"I can't find my knife," he once said to my mother.

"You stuck it in the new hired boy and forgot to take it out," she said.

Sometimes he'd get so angry that he'd get on his horse and ride across the valley and over Teton Pass to Driggs, Idaho, which is north of Victor. Here he had another homestead where he lived in winter.

But he always came back. We were his family. My mother was *his* dude. In moments of affection he called me "Little Feller." But once I left the gate open, letting all the horses escape. It took Cal till nightfall to find them and drive them back.

(Continued on page 205)



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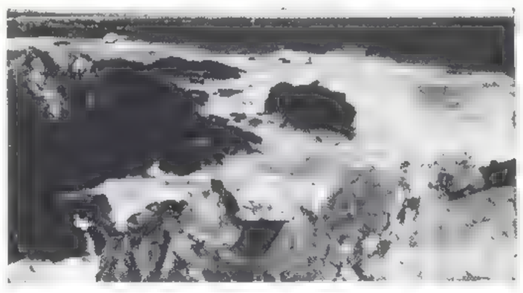
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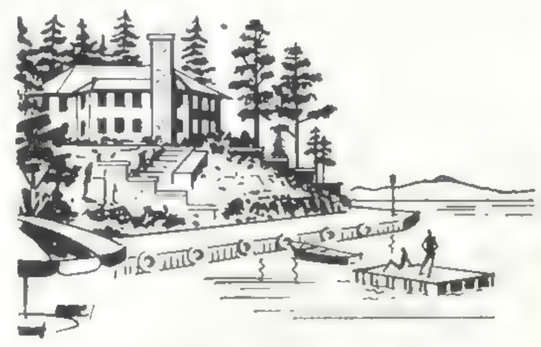
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Jackson Hole

(Continued from page 203)

He went in to see my mother.

"A kid," he announced, "is an expensive proposition."

Back East my mother was considered a fascinating lawless creature, a charmer, and a menace. Nobody could oppose her without getting hurt. Out here she was a source of constant entertainment. People weren't afraid of her. Jackson Hole used to be full of characters, who could be themselves without benefit of psychiatry or interference from the law.

There was Ma Reed, mostly Indian, altogether tough, chronically angry, and unsmiling. She had remarkable healing powers. She would take in sick people and care for them tenderly, but she also carried brass knuckles. If anybody aroused her ire, she would knock them cold.

The first summer that we were in, she ran the Reed Hotel in Jackson, and my mother heard that her cooking was superb. We rode the seventeen miles into town, and both enjoyed the dinner very much, but my mother did not enjoy the night. The hotel walls were thin, and the cowboys came in from the bars at all hours of the night, tromping up the stairs in their boots and sometimes bringing a fair and noisy companion. An indiscretion of mine, directly connected with the lack of plumbing, set off the quarrel between Ma Reed and my mother the following morning. Ma wanted to charge a dollar for my misdemeanor, and my mother described the kind of hotel Ma was running without employing euphemisms. Ma's vocabulary was better suited to the conversation, and she made the winning speech, ending with the words, "Git out."

We got. Ma bundled all our possessions into a sheet, putting them on the front stoop. Roy Van Vleck, who ran the general store across the way, said, "It was a case of Greek meeting Greek. But Ma Reed was the better Greek."

The following summer a young couple called Henry and Rose Crabtree came into the valley. Henry was a carpenter, and Rose went to work for Ma Reed.

One day Ma Reed said to Rose, "I'm going on a two weeks' trip with Mr. Reed, and I want you to run the hotel while I'm gone."

The Reeds were gone for seven years. She had stolen from the grocery store next to the hotel, filching supplies over a long period. Things were so arranged legally that Rose inherited the hotel. "Ma liked me," Rose said. "She wanted me to have it." The hotel became The Crabtree, and Rose Crabtree owns it to this day.

She and my mother became the best of friends. Rose is one of those rare beings who is perfectly charming while being completely herself. My mother never impressed her and never wanted to. They never quarrelled.

"I laughed with you and cried with you more than with anyone else in the world," my mother once wrote to Rose.

One summer, after telephones had been installed in Jackson, an importunate beau of my mother's telephoned to Rose asking her to send some message or other up to the ranch. Rose explained that my mother was on a hunting trip, but he kept telephoning to ask if she was back.

Rose finally sent him a telegram. It said, "Oh, shut up."

Rose has told me in recent years that without my mother her life wouldn't have been worth a damn. I suspect that without Rose, Cal, and those many summers in Jackson Hole, my mother's life wouldn't have been worth much either. For these were certainly her happiest years. Her curiosity about people came awake. She loved to get their stories. The first writing she ever did was about the West, and this in turn led her into the newspaper business.

The West changed my life, too. The summer that I was eighteen, I lit out of there in a great rage, departing in a manner that so enthralled the old timers, that I, too, am a legend in Jackson Hole. Up on the ranch my mother and I had one of our frequent roundups (the

(Continued on page 208)

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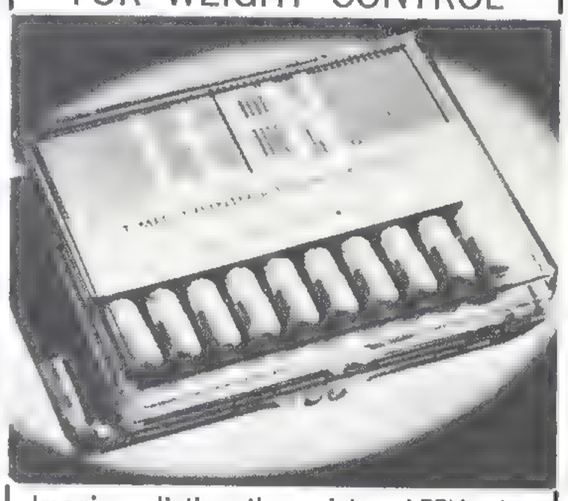


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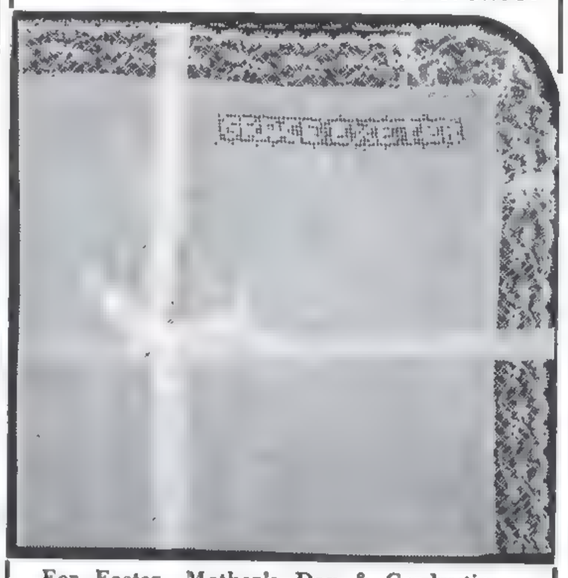


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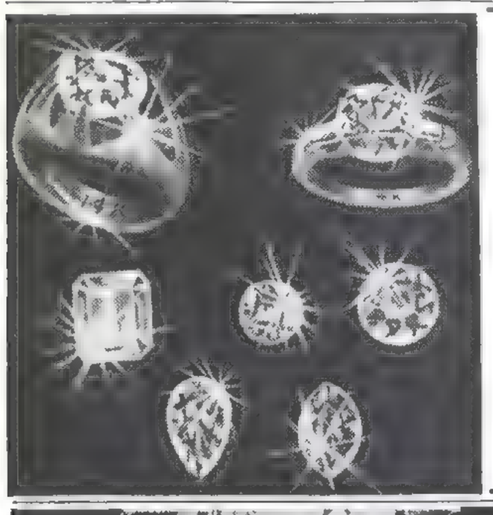
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Jackson Hole

(Continued from page 205)

term for pitched battle), and I announced that I was leaving home for good. I took with me my only possessions, a pony that Cal had given me, a few hundred dollars I had saved, and my clothes. Since my mother owned all the saddles and bridles, I proudly made a halter out of my cotton stockings and rode off bareback with my worldly goods in two duffel bags, fore and aft.

When I got to town, I put my pony in the livery stable and hit The Crabtree like a homing pigeon. I announced that I was going East to see my grandmother, who was sick.

Rose said, "How did you get the message? By Ouija board?"

In the morning the Crabtrees put me on the bus, which was still known as the stage. I went from Salt Lake City to San Diego and got a job washing dishes and another one selling newspaper subscriptions. It took several months for my mother to find me.

I did not return to Jackson Hole for thirty-two years, eight years after my mother's death. I felt doubt and hesitation about returning. But Rose wired me: "You are as welcome as the flowers in spring."

On that first trip back, I stayed with Rose and Henry at The Crabtree. Cal, whom I had frequently seen back East, had told me about the changes.

"There's a park where the dusty town square used to be, and now them cottonwood trees has growed tall. When you left, there wasn't a tree in Jackson. There's big paved roads where motor cars kin go. The National Park Service, they have the people stayin' in camps and motels where they can't git lost. You can git to town without gettin' your feets tangled in the sage and they got all kinda lookin' people in big crowds on the streets and all kinda lookin' things in them new stores."

But he now remembered an ancient grievance against Rose and ceased speaking to her or Henry. Rose had "taken" a pair of black angora chaps that had belonged to my mother. God knows what condition they were in, if in fact they still existed. Nobody wears angora chaps any more. They were used when we had to take long cold rides. Cal couldn't have possibly gotten into them.

"Tell him if he's real good, I'll bury him in them," Rose said.

"Your Mama said I could have them, and I want them. They're *mine*!" Cal said to me.

To use his own words, he had "pesticated" me for years since my mother's death about the things that he wanted "because they were his." The Flat Creek Ranch had been left to a cousin of mine. But he said that a cabin and six acres up there belonged to him. Also he was always fighting and suing his Mormon neighbours in Driggs over water rights.

Sooner or later, he'd show up on my doorstep in New York, riding boots, gallon hat, and all. Then the arguments would start.

"Cal," I'd say. "Why don't you quit all that foolishness about suing everybody and fighting your neighbours?"

Once he burst out: "I'm too old to ride in any more rodeos. I can't steal no more horses. Your Mama is gone. My God, girl! I've got to find *somethin'* that's entertainin'."

He had acquired some property in Encinitas, California, and for many years he had wintered there. But I felt a helpless concern, for he lived so poorly. He had one old store suit for town wear, and he wore his shirts till they fell off him. All his clothes were awful.

He had a tiny pension from my mother, and he sold his hay in Driggs, Idaho. He no longer farmed his own land or kept horses. The stout old cabin in Driggs was a hovel that apparently had never been cleaned.

And he kept repeating: "When I'm gone, everything is yours, and Mary Ake's." She was a childhood sweetheart and a former schoolteacher, whom I had never seen.

"But Cal, you can't leave me your pension. Shut up that talk about when you're gone. I don't want anything but you."

"The ranch in Driggs is yours. Don't let them Mormons

(Continued on page 209)

Jackson Hole

(Continued from page 208)

git anything. And I want to tell you this: I have fifty dollars sewn in my boot."

"Have you got enough to live on? You've got land. Have you got any money? Have you got any people? You'd better tell me."

But he never would. Rose Crabtree had said that his mother, a cook in a lumber camp, had run off with some man and left him. Another story my mother had told me was that his mother had sold him to the captain of a ship sailing from England. In both versions, he had clung to his mother and cried, and she had cuffed him off like a mother bear.

Those last summers of his life he'd come over to Jackson Hole from Driggs and stay with me at The Elbo, a small dude ranch run by my friend Katy Starrett. We'd all try to get him to take a bath, and I'd try to get hold of his clothes.

"Don't send them to the laundry. They steal everything," he'd say. "Don't send my suit to the cleaners. It'll get mussed in the Jeep going back over the hill."

He was willing to let me buy him new shirts and trousers. And there is no more magnificent sight in the United States than the Western male when he is all dressed up. With his great silver mane, like Buffalo Bill's, Cal would cause such a sensation in Jackson that Katy and I felt we were out with a movie star.

At eighty-three he came out on a packtrip with us. We went up on the Continental Divide, and Cal told us this was very close to where we'd camped that first time when my mother shot her first elk. He still rode magnificently. Around camp, he still moved with that grace that an Eastern man never has.

The winter that he was eighty-six, just before Christmas, a friend of his in Jackson called me long distance. He said that Cal was in the Driggs hospital and wanted me to come right out.

"He's awfully sick, Felicia," the friend said. "He says he wants you to know about his property. He has money and stocks in the bank here in Jackson, money in the Driggs bank, and money in a bank in Salt Lake."

He named the sums and the approximate value of the stocks. It was a small fortune for a man like Cal.

"He certainly is sick," I said. "His mind has gone. I'll be out on the next plane."

Driggs is a small old-fashioned Western town with almost no accommodations. I stayed with Earl and Sadie Harris, who run a small grocery store and a log-cabin motel in the summer.

My old cowboy was conscious and in his right mind, but he was dying of old age.

"You look tired, Little Feller," he said. "Come and sit down on the bed. You can lie down here and have your nap."

I bought him some bedroom slippers, and he told me to take them right back to the store.

"You ain't going to start dudin' me up *now*," he said.

The Driggs hospital is an excellent one. We moved him out of a ward to a private room.

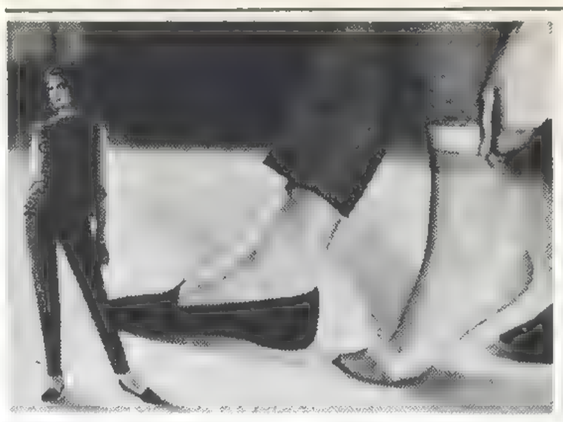
It was from the Harrises and the people in Driggs that I finally learned Cal's true story. His real name was Enoch Julin, and his father had been a shoemaker in Sweden. Mormon missionaries had converted the parents, and they had sent Cal, aged five, on ahead in charge of a Mormon elder to the promised land of Utah. When they took him down to the boat, he had indeed cried and clung to his mother on the dock. And she, poor woman, quick-tempered and torn by her feelings, had knocked him down. He had hit the dock and been carried on to the boat weeping. He had never forgiven his parents. He hated the stern Mormon elder who had brought him up in Utah under harsh frontier conditions and without any schooling.

"When I was big enough, I beat the hell out of the S.O.B. and run away," he told the Harrises.

In recent years, in their old age, a brother and two sisters had finally located Cal. The brother had come to Driggs to see him and told him that the

(Continued on page 210)

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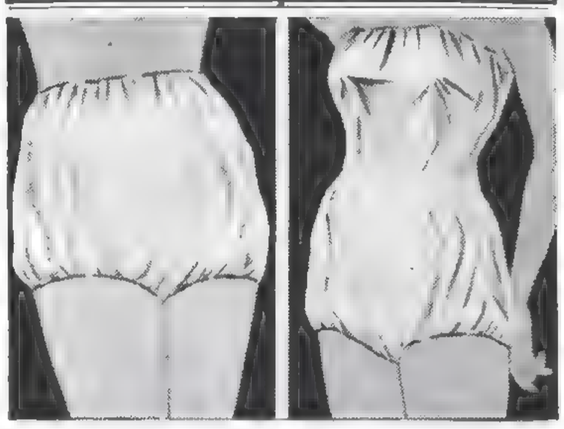


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Jackson Hole

(Continued from page 209)

family had reached Salt Lake City where the parents were buried. For years they had all tried to find him.

Cal said to the Harrises, "Now that the grass is tall and green on my place, they's a'comin' 'round."

Although the origin of his prosperity had been my mother, he had had a genius for picking good land. The property in California was really valuable, although he had lived there in squalor, just as he had at Driggs. He had had an almost extra-sensory ability to make good investments.

I told him I knew about his family.

"You ought to leave them something," I said. "It's not their fault. And your parents did you a good turn, when you really look at it. If you'd stayed with them, you'd have never had this wonderful life. You'd have never met Mama and me."

"That's true," he said.

And for a moment I thought I'd won. I should have known better.

"But it weren't no doin' of theirs," he said.

Later, when the will was probated and Mary Ake and I each got our share, I gave a little of mine to his brother and two sisters.

The morning before Christmas Eve, Cal died while laughing and joking with Earl Harris. The funeral was in Jackson on Christmas Eve, and although there was fresh snow on Teton Pass, making driving dangerous, quite a few of his old Mormon enemies came over, and their tears were as genuine as mine.

We found the fifty dollars in his boot. A friend, Pearl Johnson, helped me search his cabin, after I thought we'd gone over it thoroughly. "You don't know these old timers," she said. She discovered a cache where he had hidden a gun, some field glasses, and a pair of brass knuckles.

He is buried in Jackson cemetery on the hill south of town. Friends of mine helped me to find a stone that looks like the Grand Teton and another friend here in the East, who is a sculptor, made a beautiful bronze plaque of a horse standing with an empty saddle, the reins dropped to the ground.

Rose was away at the time, and I called her on the telephone and told her about it.

"You've done fine," she said. "They're all going to laugh at you in town. A ground-tied horse means a horse thief. And that's just what the old fool was."

Her voice sounded as though she were crying, too.

Beauty Bulletin

(Continued from page 161)

dazzlingly uninvolved travelling beauty requirements. On a recent trip to St. Moritz for skiing, Miss Charlotte Ford had just one dictum about protecting her fair, blond attractions, and it was the prescription of a New York skin specialist who figures prominently in the conversation of many travellers. (His plastic-wrapped skin preparations are known for their compatibility with luggage and jets.) Before skiing, his special oil all over face and neck; then a pre-ski cream; then wash off with warm milk. That's it. . . .

Beating the travel rap is equally easy for Mrs. Pat de Cicco, whose young Mexican-and-French brunette beauty gets enclosed by a long distance plane a dozen times a year. Squeeze-cream for hands. Scarfs you can make turbans of. Lots of sunglasses, including slightly shaded ones. Lots of fruit juice and yoghurt. Lots of sun, but not to be consumed in repose. She swims in it, water-skis in it, walks in it, but refuses to take it lying down—"fatigues me."

Then there is our Paragon Traveller, mother of prep school boy scholar plus college soccer star. A fragile-looking blonde, long now a vision of well-ordered meticulousness—at the brink of North Pole territory and on the point of the Equator, as well as in the Temperate Zone—this durable beauty has developed some sage journeywoman procedures that are emphatically not "When in Rome. . . ." She, for instance, stood on her head every morning at Resolute Bay in the Arctic. Keeping regular hours and regular habits—the same schedule and régime she pursues domestically—is, she holds, the secret of efficient travel. As a guest at a far-out Arctic installation, she was the earliest to bed and the earliest to rise, and therefore the breakfast-maker for the rest of the group; which she likes to be. Prepared to counter almost every looks-and-psyche-depressant in the line of beauty emergencies, she carries dry shampoo for hair cleaning, which she finds a frequent emergency, especially for blondes. Plain talcum, rice powder, witch hazel, baby powder if you run out of dry shampoo. Flick it on, brush it off—and with it goes oil and dust. Hair emerges with more light, life, and body; dries out fluffy. . . . Wherever there's snow, she melts it for shampoo water, "unbeatably soft"; same thing, of course, wherever there's rain. . . . Called for in the northern countries: much eye makeup, because of the extreme light. And what she found, in the process of directing the photography of fashion models, to be spectacular in cold climes: frosted makeups, including frosted lipsticks, glacial white around the eyes. In the desert, where the skin steams and gleams in the sun, shiny and dark-lined eyes. Everyplace, to help accomplish the proper effect: Vaseline, a tube of same; packets of tissue, one plunged in every free space in the suitcase; the same foundation you find, on home base, correct—mixed, for the sun, with suntan oil. . . . In every country with local oils, Paragon Traveller tries that oil. The pure almond oil that she picked up in the Yucatan, for instance, smells delicious, is absorbed instantly by the skin. . . . Wherever it's cold, in the Andes of Chile or the White Mountains of New Hampshire, she wears wrist-length silk jersey gloves *under* heavy gloves or mittens, both for extra warmth and to do the intricate work, such as donning skis without finger-nipping.

Goes without saying P.T. carries a baby pillow, too.

VOGUE'S SCHOOL & CAMP DIRECTORY

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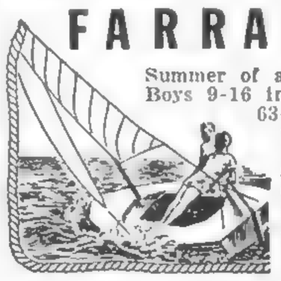
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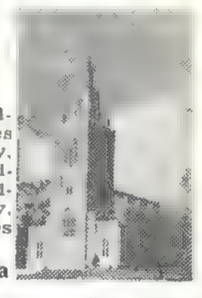
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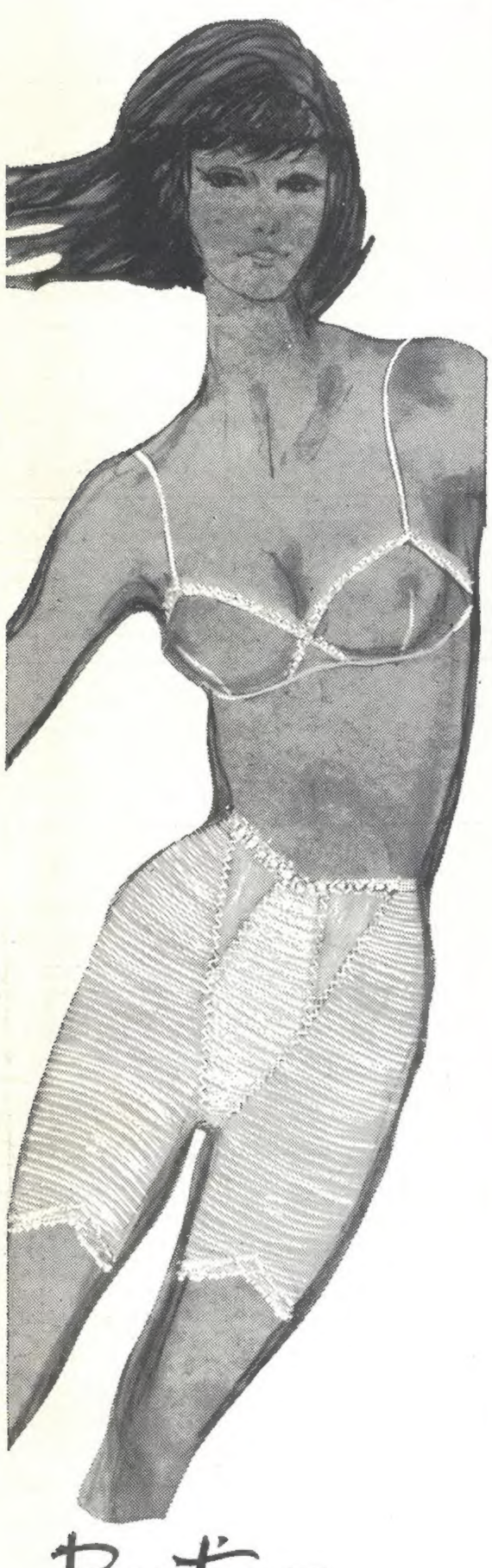
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